



## ADDRESS TO STUDENTS.

Delivered by the PRESIDENT, MR. JOHN W. SIMPSON, *Membre Corr. de l'Institut de France*, at the General Meeting of the Royal Institute of British Architects,  
Monday, 2nd February, 1920.

*"Sperne puer neque tu choreas,  
Donec virenti canities abest  
Morosa."* — HOR. Carm. I. ix.

IT is a common saying that "we are all students," and, like many commonplaces, it holds more truth than it conveys to those whose perception of its full meaning is dulled by its repetition. To be a student is to have continual freshness of enjoyment; we learn our page, and before it lies ever another leaf to turn in the endless book, with the pleasant anticipation of what it may reveal. The revelation, it is true, may disappoint and sadden us, yet it is but a passage, and if we read it aright as honest students, we learn from its bitterness to taste the true savour of the beauty which follows it. Even should the next page repeat the hard lesson, its predecessor has helped us to experience, and we spell its meaning with a good heart. And to us, who study the greatest of all writings, the wondrous chapters of the Life of Art, there comes, in howsoever humble a degree, something of immortality. We slake our thirst at the well of knowledge, and find that—like the fontaine de Jouvence—it has renewed our youth.

It is no light thing to address one's younger fellow-students—"maxima debetur puero reverentia," said Juvenal—age brings doubt as well as confidence; and while grey-beards may properly discuss between themselves the adjustment of ancient landmarks, to spread distrust of their accuracy may leave those who follow without helpful guidance for their progress. Art, too, has been talked about as long as it has been practised, and I never heard that much good came thereby, unless to the talker. Yet the subject is inexhaustible, and the temptation great. Your Artist, I take it, has always in him the makings of an Evangelist, and though he is for the most part dumb and inarticulate (save in the company of his fellows, when he is inaudible!) he is yet privately conscious that he, and he alone, possesses the true secret and talisman by which greatness may be achieved. Nor is his belief shaken by the lamentable shortcomings of his own accomplishment; for that, says he, shall be amended in the next work undertaken, whereof the success is, by him, undoubted.

You are all, it is safe to assume, excellent designers. You have but newly begun, and have already learned—not perhaps without some private surprise—how delightfully easy is the art you have

embraced. Later, you may encounter more difficulty. I would not discourage you for worlds, but I may confide to you that in my early days I was myself an extremely accomplished and facile designer! As years went on the gift seemed to forsake me; it became less and less easy to please myself—to say nothing of others; and I have now come to regard any architect, who can put up a building that is reasonably satisfactory, both within and without, as very nearly akin to a genius. So, while I still cherish the hope of doing one day something meritorious, I can claim for the present no more than a chastened humility, and some practical experience which is very much at your service.

For one thing I am sincerely grateful. I had the happy chance, in early life, of living in the intimacy of painters and sculptors, and knowing their work and their methods; I counsel you all to seek such society. Your own work may not interest them much, for the Painter is apt to look askance at architecture, as a thing of which he knows nothing, and is not particularly anxious to know anything; while the Sculptor seems to hold—as Dogberry did of writing and reading—that it comes by nature, (“give God thanks, and make no boast of it;”). To mollify any students of these arts who may be in our company to-night, I may add that, as regards the average Architect’s appreciation of the canons which govern painting and sculpture, it is not too much to say that the thought of them has never entered his mind.

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These reflections bring to me a doubt I have often expressed, as to whether our narrowly specialised education in art is not radically unsound. Why is it we no longer find among us men who are adepts in painting or sculpture, or both—to say nothing of the *Ars Poetica*—as well as in architecture? Since the three sister arts demand in all essential respects the same attainments of manual skill and appreciation of beauty, joined with the poetic and creative temperament, a common initial training is surely indicated for the study of all three. This, which in my student days was impracticable, owing to the prevalent and time-honoured system of apprenticeship to a single Master, would now mean no more than a fusion of the schools that have become as general for architects as for painters and sculptors; and this, as I believe, to our advantage. The elements of technique, such as the handling of material—paint, clay, or what-not—and the habit of mind which enables the artist to realise and design a cube object in plane projections, are best taught in a school. The Master, engaged in the practice of his art, has long forgotten, in the course of daily use which has become an instinct, the difficulties he experienced in acquiring his facility, and the way in which he learned it. The beginner can only wonder at his dexterity without appreciating his qualities, and he himself is out of touch with the tyro’s troubles. There are, of course, men who take infinite trouble with their pupils, but this is, as it were, the cracking of nuts with a steam-hammer. In a school all the elementary difficulties are constant, and both teachers and students ascertain quickly the readiest means of surmounting them; proceeding to successive stages of interest wherein practice brings improved technical ability. An active emulation, too, is far more keenly developed where many are working than where there are but one or two; and students learn even more from their own mutual failures than from the teachers’ instruction.

My choice, therefore, for the budding artist is a school rather than apprenticeship; and I would have students begin, each and all, with the representation of existing objects in geometric projection, in plastic material, and in line and colour. Having attained, in each method, some satisfactory degree of proficiency—whether tested by formal examination or not is unimportant—they would move into the class of design. There they should practise the elements of Composition, rendered, as before, in the medium of each of the more important materials pertaining to the three great art divisions with which they are concerned. Here we may leave them, for the present, to reach a certain standard of ability. Already there will have been a weeding-out; some at any rate, realising their small chance of becoming reasonably efficient, and adopting other pursuits. The survivors will have found, by actual experience, the medium in which they can most readily express their ideas; and proceed, as now, to the higher technique of the art for which they are best qualified. The Architects will have gained

freedom and courage in the handling of mass, the others will be the better Sculptors and Painters for such glimmering as they may have caught of the suggestive beauties of a fine plan.

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Now, though I have praised the School as most valuable in the early stages of our professional training, I would also warn you not to mistake the means for the end ; not to stay there too long. If you remain all your life you will still not have finished your education in our art. Therefore, so soon as you have acquired fairly good technique, hire yourself as assistant or " improver " to a practising architect, and get to work on actual buildings, no matter how small or unimportant. I remember, when first I came to London (with the usual bundle of drawings under my arm), calling upon a well-known architect. He received me kindly, but, " my dear fellow," he said, " I have little use for highly qualified assistance ; so much of my work is mere building, not architecture at all ! " I beg you not to accept any such fallacy. All building is architecture, however simple it may be, or appears to be. Some of it, we know, is very bad ; that is the fault of the designer ; there is always opportunity for doing it well instead of badly, and, it is more than likely, of saving your client's pocket at the same time.

The tendency of modern educational methods is to prolong the period of training, to demand ever higher attainment before releasing the student for his life's work. We may assume, generally, ten years as occupied by preparatory and secondary studies,\* and to these may be added three more for a university course. A good general education is of the utmost importance to those who propose to enter our profession ; I would not abate it by a single line. But, here we are come to the age of twenty or twenty-one, before we attack the four or five years' technical study which is to carry us through our qualifying examinations. And there is talk of lengthening this term. I have myself just suggested a change which would hardly tend to shorten it, though I think the preliminary work I indicated might well form the basis for secondary school, certainly for university, art instruction.

It is a question for grave consideration whether prolongation of school training is justified by its results when tested by the meter of economic production. Is the fuller equipment, with which we begin our professional life, altogether a compensation for the youthful freshness we have spent in fashioning it ? Education is a hobby with educators ; they look with natural pride upon the ever improving quality of their handiwork, and seek for it a still higher perfection. Yet, we are to remember that our working time is tragically short, and by no means to be extended ; it is easy to lop off years of preparation at its beginning, there is no hope to clap on others at its end to replace them. And it is just those early years which are fullest of vigour, imagination and daring—qualities most needful to the artist ; for he who attacks a great problem of architecture must do so with the confident courage that inspires air-pilots and destroyer-captains, in their not less hazardous enterprises.

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It is curious to note how much earlier than we our forefathers set about the active exercise of their professions. Looking back to the seventeenth century ; the biographer of Gassion tells us that he had so profited by his studies in the humanities and philosophy that, at sixteen years of age, he was a finished scholar. He knew, besides, several modern languages—Flemish, German, Italian and Spanish. Nor had he anything of the weakling bookworm. There was fighting in the Savoy ; he tramped four hundred miles afoot across France, enlisted as a common soldier, gained his commission by sheer merit, was a colonel at twenty-two, and by thirty-four years of age had become Marshal of France. Before him, Arnauld d'Andilly is a still more surprising example. He had become a good Latinist and Grecian under his father's tuition, but, at ten years old, it was thought he should begin more practical studies ; his day was accordingly divided into two (it began at 4 a.m. !), and the afternoon devoted to preparation for his official duties. When he was eleven he entered first one, and then another, of the State departments of Finance and, at sixteen, was himself in charge of a public Service, and admitted to the King's

\* *v. Modern Studies.* (Report of the Leathes Committee on Modern Languages, 1918.)

Council. Omer Talon—I take these French instances because they lie ready to my hand—was reputed, at eighteen, not only a classic scholar of the first class, but profoundly versed in the very complicated Law of his time. He was already admitted to the Bar, began to plead, and became famous forthwith. Nor need we seek examples outside our own time and country. Sir Charles Barry was in practice at twenty-five, having already spent five years in travelling abroad. Elmes was twenty-one when he took the competition for St. George's Hall. Pugin, when he died, at forty years of age, had already built sixty-five churches in the United Kingdom alone, to say nothing of those in the Colonies, or of monasteries, convents, schools and, incidentally, of his work at the Houses of Parliament.

The names I have mentioned are those of exceptional men—though there are many more to the point; our technical education is directed to the requirements of the average, and the level of this has admittedly been raised during the last twenty years; doubtless a considerable achievement. But we must beware of attaching too great importance to it. One fine work, after all said, is worth more to a nation than five hundred a little better than bad; and that the men I have spoken of were producing masterpieces at an age when our students devote their energy to endless examinations, is matter for reflection. The age at which the youth of a nation begins to take part in its work is no matter for indifference, says Arvède Barine\*; at thirty we have no longer the thoughts and inspirations we had at twenty, and, to quote R. L. Stevenson, "if youth is not quite right in its opinions, there is a strong probability that age is not much more so. A man finds he has been wrong at every preceding stage of his career, only to deduce the astonishing conclusion that he is at last entirely right."

A last word on this subject, and I will leave it. The value of the prizes and studentships we offer, the ambition of the subjects set, and the really astonishing degree of proficiency demanded to win them, tend to raise the age of competitors and to lengthen their school training. The magnificent productions of the French winners of the Prix de Rome are a glory to the Académie des Beaux-Arts; to gain the prize is to be made for life; but there is another side to the picture. So high is the standard of accomplishment needed that it is rarely won before the age of thirty, and that after three, four, five, or more successive years of struggle. What of the sacrifice of time by the unsuccessful in this purely scholastic competition? Even in our own less strenuous tourneys, I suspect that scrutiny of the lists of chief prize-winners might reveal a disheartening proportion of men who, having shot their bolt and scored a gold, were left with an empty quiver for more serious strife. It is undesirable that a deceptive excellence should be maintained in prize work; the object of such competitions is to stimulate all students, and the purpose of the award is to encourage the tyro best fitted to profit by its provisions, not to glorify him who has the advantage of longer practice. For this reason I think the qualifying limit of age should be kept low; twenty-five, at the outside.

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I had thought of devoting my Address—or some part of it—to the "Rectangles and whirling squares," wherewith Professor Jay Hambidge, aided by the ingenious "A.B.W.," has lately been edifying readers of *The Times*. It seemed, however, impracticable to do justice to the subject without the aid of diagrams and drawings and, perhaps, a discussion, which, if not unprofitable, would be untimely on this occasion; later on we may induce Mr. Hambidge himself to be good enough to expound to us his theories. It is always amusing to take our toys to pieces and try to find out how they are made; the trouble is that though we can dissect, we cannot resurrect. However fascinating may be the attempt to trace out a common denominator for the arts, and to formulate their component factors, the process does not greatly advance our practical studies; science may succeed in analysing a work of art, but when it comes to making one the corresponding synthesis results only in "Ersatz." The dynamic part of artistic conception, as of all other creation, is the subtle, mysterious element called "life," and this no mathematical formula, no geometric combination, will produce. When Milton invokes "the

\* *La Jeunesse de la Grande Mademoiselle*. Paris, 1905.

hidden soul of harmony," and Gray meditates the "animated bust," the terms they use are not only poetic but precise.

Let us turn for a moment to what Guadet—perhaps the greatest of all our teachers—says about those didactics of the Renaissance period, who thought that in "modules" lay the theory of the marvels they admired. "They searched the ruins," says he, "and discovered—the accursed Vitruvius!" "An indifferent writer, probably an indifferent architect—if he was an architect—Vitruvius had left a more or less approximate collection of the rules of Greek architecture. Living at a period remote from the origin of that art, his were, nevertheless, the sole surviving writings on architecture, and, in default of criticism, the sixteenth century accepted them for truth, as it accepted everything written in Latin. The Renaissance authors, Alberti, Vignola, Palladio, De l'Orme—all great artists—followed him down the road of architectural arithmetic. Superstition followed; the Académie Royale d'Architecture, in its early days, proclaimed the supremacy of Vitruvius, made him a sort of Father of the artistic Church; the triumph of the module was almost an article of faith. The module, or controversies about it, held chief place in teaching, and, strange to relate, ciphering became sovereign in the world of art. Even to-day many believe architecture to be an arithmetical art, a code of rigid mathematical formulæ." "Ah, no!" cries Guadet, "architecture is no science of numbers; it is an art!"

Search for the mystic number of perfect symmetry is no new thing. Plato believed it to be ten, the anti-Platonists insisted it was six; William of Wykeham—according to Cockerell—based his designs for the Chapels at Winchester and Oxford on seven; Professor Hambidge pins his faith to the root-five rectangle and 2.236. In Gwilt's Encyclopædia, published in 1842, you will find the efforts of Cressy, Chantrell, Papworth, and their contemporaries, to fit buildings into squares, circles, triangles, or other geometric figures, which, like the bed of Procrustes, are always too small or too large for their occupants. You will find there, also, the principles of perfect and harmonious design as set forth in the "Songe de Poliphile," an Aldine of 1499. These result in a singularly ill-proportioned archway, of which the author complacently remarks: "After understanding this figure, I thought within myself, what can modern architects do, who esteem themselves so learned, without letters or principles?" Vitruvius, you will remember, declares that "the square includes the human figure, either lying down or standing in an erect posture, the arms being stretched out." When I was a pupil, it was the custom to test the proportions of any newcomer to my father's office by this Vitruvian principle; he was stretched upon the floor, and the true centre of his body having been found with one leg of a compass—as nearly as his struggles would allow—a string was extended from this centre to his head, his toes, and the tips of his outstretched fingers. So far as I remember none proved to be of perfect Grecian symmetry!

Mr. Hambidge is also applying his rectangles to the human figure, so that the symmetry of students will, perhaps, be proved henceforward by another method. I hope it may not be more distressing to the subject. However that may be, he is certainly on safe ground in co-ordinating the proportions of architecture with those of our bodies. The reason is simple: all art is, perforce, imitative; we can imagine nothing outside the narrow limit of our senses. Be it god, monster, or building, we invest it with the attributes of our own nature; and our own form being, as we are pleased to consider, divinely admirable, it is inevitable that its symmetry should influence that of our structures. Thus Classic column and Gothic pier alike, are endowed with head, trunk, and foot; and the geometrical figure of the Latin cross is clearly derived from that of the victim for whom it was prepared. I add the caution not to confuse the word "imitation" with "transcript"—an error which has betrayed more than one theorist.

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Architecture is an exacting mistress. She will tolerate no rivals; beware how you take her to yourself if you have not strength to be faithful. Like a mistress, her pleasure is capricious; therefore be not discouraged by disappointment, for when you expect it least she will show her tenderest favour.



Only to her lovers is disclosed the elusive beauty of her symmetry, and they, like Psyche, may not know its secret. But there is, perhaps, a clue to the mystery in one of Bain's translations of the Hindoo love stories.\* "In the beginning," he tells us, "when Twashtri came to the creation of woman, he found that he had exhausted his materials in the making of man, and that no solid elements were left. In this dilemma, after profound meditation, he did as follows: he took the rotundity of the moon, and the curves of creepers, and the clinging of tendrils, and the trembling of grass, and the slenderness of the reed, and the bloom of flowers, and the lightness of leaves, and the tapering of the elephant's trunk, and the glances of deer, and the clustering of rows of bees, and the joyous gaiety of sunbeams, and the weeping of clouds, and the fickleness of the winds, and the timidity of the hare, and the vanity of the peacock, and the softness of the parrot's bosom, and the hardness of adamant, and the sweetness of honey, and the cruelty of the tiger, and the warm glow of fire, and the coldness of snow, and the chattering of jays, and the cooing of doves; and compounding all these together he made woman, and gave her to man."

Ladies and gentlemen: the art of Architecture is no less complex, no less mysterious, no less alluring to those who give their hearts to it, than Eve—its first, divinest model.

J. W. S.

#### VOTE OF THANKS TO THE PRESIDENT.

SIR EDWARD BUSK, Chairman of Convocation of the University of London: The task which falls to me is so easy as practically to be superfluous. At the same time, it is one to which I feel I cannot do justice. It is to express our thanks to our distinguished President for the beautiful Address to which we have just listened. And following upon what he said, there is a considerable consolation arising in my mind. For many years past I have deplored the passing of apprenticeship; I have thought it was a great loss to certain crafts, and perhaps also to the arts. But the arguments of our President have convinced me that if there should be a loss in that direction there has been a considerable gain in the passing of instruction of all kinds from one master to one pupil to the conveyance of education in a school, with many pupils and teachers and definite instruction. The advantage is, I think, manifold, now that the distinction has been placed clearly before my eyes. There is arising among students in the same class a feeling of just and chivalrous emulation, which, after all, is only the love of social life turned the other way about. There is the great advantage that the student of a particular subject mingles with other students not only of his own subject and of those subjects which are akin to it, but also with students of different subjects, so that in his youth he gets to understand that the walk of life which he has himself chosen—and which he is probably going to adorn and distinguish—is not the only legitimate source of occupation and of distinction. The University to which I have the honour to belong has felt that architecture itself ought to be treated in an academic manner, and has established in the last few years a School of Architecture at University College, where the students are in close communication with the students in painting and drawing at the Slade School, with those who are studying sculpture

and archæology, and not only with those, but also with students in engineering. And when I come, as a rank outsider, sir, to your profession, to see the enormous amount and the varied character and the kind of knowledge which an architect ought to possess, I can see that there are, in this profession, even additional advantages in his studying where there are students in cognate arts, even in so separate a subject as engineering. He has to know certainly a good deal of mathematics, although mathematics will not enable him to produce works of art. Even to study the masterpieces of past ages he has to study the history of Ancient, Mediæval, and Renaissance art, and also to study modern architecture. He has also to deal with a number of material difficulties which do not face the painter or the singer or the musician. He has to deal with all kinds of materials, their quantitative stresses and strains; he has to deal with climate; he has particularly to deal with soil. We know a building will not stand if it is not on a good foundation. I have been told of a man who has recently been building erections in Chicago and complained to the architect as to the cost of the foundations. Chicago is built upon a swamp, and all the buildings are erected upon concrete rafts or floats; and this architect said to him, "Yes, I can reduce the cost of the foundations, but the result, sir, will be that in ten years' time you will be able to step straight out of your twentieth floor into the street!" We have not yet gone to twenty floors in London, I think; if I mistake not, an Act of Parliament was passed in consequence of the erection of the Queen Anne Mansions to prevent the construction of such buildings as I have mentioned. But there is a great deal of talk now about open spaces, and buildings running up, as I think they do now in New York, to the 50th floor. If that should be the case here I should not be surprised if architects

\* Rasakósha's Story ("A Digit of the Moon," Methuen, London, 1910),

meet with even greater difficulties than they have had to deal with up to the present. But when we have had all this, as it seems to me, the artist in architecture has to meet with a very great difficulty : he cannot erect his buildings with his own hands, he has to deal with builders and with workmen of all kinds, and without them he cannot bring about his work of art. And there, I think, comes in the necessary knowledge of sheer business. When all has been done by the school which can be done, it is clear, I think, that the pupil, so prepared with knowledge of what has been done in the past, should study his profession, or he will never be able to produce a work of art. Soundness of construction and adaptability to its uses is as nothing unless the building expresses the thought. It is, as Browning said, that out of three sounds the artist frames not a fourth sound, but a star. And that must be brought about, it seems to me, entirely by the individual growth of the young man's mind and genius, and by his catching inspiration from those around him who have succeeded in the profession. I confess, sir, I owe you my personal thanks for the weight of your arguments to-night, and the enlightenment they have given me, and I am sure we most cordially thank you for your most clear and eloquent address.

SIR STANLEY LEATHES, K.C.B., of the Civil Service Commission : I am neither an artist nor an architect, except in so far as I claim to be an artist in the use of words. I fully recognise the effort which has a necessary relation to attaching facts to the requisite proportions, but I believe that all those proportions exist in our minds and in reality, and material relations are subject to the mind. Therefore I approve this evening's debate because it shows how the mind relates to the architect's task in relation to materials. And I have particular joy in congratulating your President on the admirable address that he has made, and I hope that you will join with me in my most sincere congratulations.

The PRESIDENT : Ladies and gentlemen, I am

extremely indebted to you for your thanks, and more particularly to my old friend Sir Edward Busk, the Vice-Chairman of Convocation in the University, and to Sir Stanley Leathes, the Arch-Examiner of all England, for the kindly things they have said. I owe a word to the ladies, who are so good as to grace our meeting to-night with their presence. I told only one part of the scandalous tale about their creation ; it is due to the element of intelligent inquiry, vulgarly called "curiosity" (omitted, perhaps, by the Hindoo poet as common to both sexes!) that I should give them the end of the story. It runs thus :—

After Twashtri had completed and handed over his work, Man, he tells us, came back to him after only one week, and said : Lord, this creature which you have given me makes my life miserable. She chatters incessantly, and teases me beyond endurance, never leaving me alone ; and she requires continual attention ; she takes up all my time, and cries about nothing, and is always idle ; and so I have come to give her back again, as I cannot live with her. So Twashtri said, Very well, and he took her back. Then, after another week, Man came again to him, and said : Lord, I find that my life is very lonely since I gave you back that creature. I remember how she used to dance and sing to me, and look at me out of the corner of her eye, and play with me, and cling to me ; and her laughter was music, and she was beautiful to look at, and soft to touch ; so give her back to me again. So Twashtri said, Very well ; and gave her back again. Then, after only three days, Man came back to him again and said : Lord, I know not how it is ; but after all, I have come to the conclusion she is more of a trouble than a pleasure to me ; so please take her back again. Twashtri said : Out on you ! Be off ! I will have no more of this. You must manage how you can. Then Man said : But I cannot live with her. And Twashtri replied : Neither could you live without her. And he turned his back on Man and went on with his work. Then Man said : What is to be done ? for I cannot live either with her or without her.

## REVIEW OF THE DESIGNS AND DRAWINGS SUBMITTED FOR PRIZES AND STUDENTSHIPS, 1919-20. By ARTHUR J. DAVIS [*F.*].

MR. PRESIDENT, LADIES AND GENTLEMEN,—It was not without a certain amount of hesitation that I accepted the Council's invitation to criticise the Students' designs this evening. The critic's task, easy as it may appear, is nevertheless hardly a sympathetic one, as it must always seem to the Student that the holder of this office demolishes in a few moments the result of months of thought and patient toil. It is, however, the custom of the Institute to ask one of its members to fulfil this task, and this year I have been made the victim.

### SOANE MEDALLION.

The most important competition in design in England is undoubtedly the Soane Medallion, given by this Institute, and great distinction attaches to the Student who wins it. The problem set this year, namely a bridge over a wide river, might have appeared to some a purely theoretical subject hardly ever likely to be carried into execution. There are, however, very few large capital cities and towns in Europe to-day where such problems are not being studied, and I should like to congratulate the Council on having chosen a programme which is a distinct element in modern town-planning. It is obvious that the most important feature in a bridge is its function as a roadway. The traffic problem is therefore an all-important one, and the planning conception both of the bridge itself and of its approaches must be such that it solves the traffic difficulty without congestion and in a direct and straightforward manner.

The winning design, by Mr. Shoosmith, emphasises many of these essential points. The roads on the more important side of the river converge naturally to the bridge entrances. There is ample space for vehicles to cross and re-cross, and the buildings which form the vista at the end of the bridge are well-designed for their purpose. Moreover, these buildings are skilfully grouped and their mass does not throw the bridge out of scale; also they are not designed as independent groups without relation to the bridge.

It was, however, a pity that Mr. Shoosmith, after having so carefully thought out his traffic problem, should have added a perfectly unnecessary feature which, in my opinion, goes far to destroy the essential qualities for which he seems to have aimed. I am alluding to the Triumphal Arch which at one end spans the roadway and which would make the bridge, during hours when the congestion was greatest, a bottle-neck at the point where it is erected. I can hardly imagine the pedestrian traffic struggling through the narrow openings in the piers of the arch, and Mr. Shoosmith has criticised this point in a far sterner manner than I have in his own design, as he shows two sections through the bridge, one with the arch and the other without, and I am sure that all will agree that the effect of the latter is in every way preferable. It may be urged that similar arches are a feature of some of the best of the old bridges; but I think it will generally be found that these structures were purely military in use, being erected for purposes of defence and therefore not required in a modern design such as we are dealing with to-night. On the other hand, if a triumphal approach to the bridge were found to be essential, I think the problem could be solved by pilons or features on either side of the entrances, as in the Pont Alexandre, Paris, and these need not in any way impede or obstruct the traffic; but, if such features are introduced, I think it is essential that they should be placed on both sides of the bridge for reasons which I will now explain.

After the traffic problem, the next important consideration is the view of the bridge from the river and the side embankments. Apart from their natural beauty, most navigable rivers are useful thoroughfares, and, with the development of the motor in connection with water-transport, it is quite possible that they may become a means of relieving some of the congestion in the streets. The pro-



gramme states that the width of the river to be spanned is 800 feet, and these dimensions indicate an important water thoroughfare. All successful bridges are designed to be effective from the water-level and the side quays. The maximum number of arches given in the programme was five, but I do not think this should have prevented the competitors from considering whether a bridge with a fewer number of openings would not have been a more practical and a more modern solution of this problem. Moreover, the aspect of the bridge from the river and from the quays appears to disadvantage owing to the unfortunate addition of the above-mentioned triumphal arch, as the two sides do not balance.

The approaches from the bridge level to the quay side are a vital feature, but the two huge masses of steps leading from the upper to the lower quays are unnecessarily important and if introduced at all should have discharged on to a quay at least four times the size shown. These steps are entirely out of scale with the remainder of the composition.

Generally speaking, in designing bridges, buildings and retaining walls on a riverside, broad masses and horizontal lines should be maintained and should predominate to harmonise with the flowing, horizontal lines of the water. Chambers's design for Somerset House is an excellent example of a riverside building and illustrates this point admirably.

The author (Mr. G. A. Rose) of the design which receives an Honourable Mention shows that he has given his problem a great deal of consideration and has produced a very interesting set of drawings; but his solution of the traffic problem and his general lay-out are not nearly so successful as that of the winning design. He brings his traffic safely over the bridge and then drops it into a decorative pond. Even if it escapes this fate its subsequent course is not clearly defined. A water-treatment in the position shown might have been more satisfactory had it been placed much farther back, with a wide circular "Place" in front. Too much importance is given in this design to the buildings and not enough to the bridge. The scale of the bridge is small and the treatment is somewhat monotonous; the shape of the arches is not as pleasing as one would expect in a structure of this importance. The access to the lower quays in this scheme, in contrast to that of the winning design, is too insignificant, and the buildings, which have occupied so large a part of the author's attention, if interesting, are nevertheless open to criticism. Towers grow from the roofs without any introduction or visible base and in such a position are illogical and unsatisfactory. They introduce hard, vertical masses which conflict unpleasantly with the horizontal lines which the author rightly seems to have thought should predominate in his design. The scale of his buildings is so large that it dwarfs the bridge itself, while the treatment of the detail is in many parts coarse and heavy at the top and feeble at the base. Semi-circular recesses in buildings adjoining a quay are unsatisfactory. Such features should only be used where an axial approach is possible and should form the end of a vista.

#### TITE PRIZE.

The second competition in importance is that known as the Tite Prize. The programme in this case might have been more definite. The Prize has been deservedly won by Mr. P. H. Meldrum, and his composition and drawing show considerable merit. Mr. Meldrum has not missed the opportunity of showing how a sun-lit building can be designed in broad masses. He has relied entirely on his shadows and surrounding setting to produce a simple and most effective result. The very word "Loggia" suggests southern climes and therefore it was quite permissible in this instance to introduce a style such as we see so successfully evolved in southern countries. He has realised that a "Loggia" should be sheltered and protected and designed so that it will not obstruct views of the garden. It is possible to imagine readers obtaining books from the Library over this "Loggia" and getting increased enjoyment in reading them from the effect of trees, water and scenery visible through the arches. The series of niches shown in plan take up space and are somewhat monotonous, without giving any corresponding practical advantage. It would have been more satisfactory to have designed one central niche and two different side features, or a niche at either end and a different central feature. The

library has been somewhat sacrificed to the Loggia, though assuredly the author was right in making the Loggia the more important.

Mr. V. O. Rees is given second place and presents a much more ambitious scheme. The library is dwarfed even more than in the winning design and the architectural treatment, although well studied in the character demanded, is altogether too heavy for its purpose; even from a practical point of view the size of the piers would interfere seriously with the views of the garden. The Loggia is so arranged that views can be obtained from both sides, but while this method of planning has some advantages, the Loggia would be exposed and the draughts would interfere with the comfort of those using it.

The design submitted under the device of a Mask deserves notice. It has an extremely clever plan which obtains all the advantages of a view from each side without losing the necessary protection and comfort of enclosing walls. The library, although not shown on plan, appears to be better lit than in either the first or second designs and the graceful architectural and decorative treatment, if somewhat frivolous, is distinctly interesting.

Most of the other competitors have failed to grasp the essential character of a Loggia and have designed instead a vestibule or covered entrance.

#### MEASURED DRAWINGS MEDAL.

This prize has been won by Mr. A. F. E. Poley, who presents an extremely interesting and valuable record of the finest work of our greatest architect; and his measured drawings of the west front of St. Paul's represent a large amount of study which is deserving of great praise. Mr. Poley's draughtsmanship is accurate but rather hard and unconvincing, and does not quite convey the charm and freedom which are the special characteristics of Wren's work. This is due mainly, I think, to the hard and unskilful washes which he has applied and which greatly detract from the effect of his work. I suggest that the author should study rendering and brush-work, and meanwhile he might perhaps remove the washes from his studies, leaving them as an interesting set of line drawings.

#### PUGIN STUDENTSHIP.

The drawings of Mr. H. St. John Harrison submitted for the Pugin Competition are very able. The essentials of sketching are well understood and the buildings treated are dealt with sympathetically and in an interesting manner. The necessary architectural qualities of the buildings are carefully delineated without losing in draughtsmanship the artistic feeling of a pencil or pen-and-ink sketch, so that the actual drawing is at the same time an attractive picture and a good architectural subject.

#### OWEN JONES STUDENTSHIP.

The Owen Jones Prize for colour design has been won by Mr. G. F. Quarmby, who shows some studies of stained glass, cretonnes and mosaic and other work not strictly necessary to the production of good architecture.

#### GRISSELL GOLD MEDAL.

The "Grissell" Gold Medal for a water-tower in ferro-concrete, won by Mr. Frank H. Heaven, is almost more allied to engineering than to architecture and I do not think comes under the scope of this criticism.

I hope the Students will forgive me for some of my harsh criticisms, and I should like to congratulate the winners and also to commend the industry of the others, who have, I am sure, learned a great deal even though they have not been successful in winning a prize.

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## REVIEWS.

## JERUSALEM.

*A brief description of the Holy Sepulchre, Jerusalem, and other Christian Churches in the Holy City, with some account of the Mediæval copies of the Holy Sepulchre surviving in Europe.* By George Jeffery, F.S.A., Architect. With 59 illustrations and plans. 8s. Lond. 1919. 10s. 6d. net. (Cambridge University Press, Fetter Lane, E.C.).

This is an excellent book with much new material. Without wasting precious print in mere comment I will venture to discuss a few points, although I shall probably be wrong when I don't see my way to agree with one who is an expert.

*Anastasis and Basilica.*—The sacred tomb was small and probably something like the well-known tomb of Absalom. Closely associated with it was a large basilican church with its façade to the East, which was built during the reign of Constantine, when also the tomb was restored. At some time a rotunda was erected about the tomb proper, and there is some possibility of confusion between the central tomb itself and this larger building containing it, for both may be spoken of as "the Anastasis." Mr. Jeffery seems independently to have suggested that the Anastasis and the Basilica were represented on the apse mosaic of St. Pudentiana, Rome, c. 390 (such a theory was first published by Ainaloff: see Dalton's *Byz. Archaeology*). If the mosaic represents the tomb, it is shown, as Mr. Jeffery says, "without any idea of proportionate size," unless, indeed, there was a Constantinian rotunda surrounding the little tomb. This view, to which I incline, is, perhaps, supported by the Madeba mosaic, which seems to indicate a round structure beyond the Basilica. However, it is only a hypothesis that the Roman apse mosaic was even intended to suggest these buildings at the Holy Sepulchre. I have lately been studying this mosaic from another point of view, and its subject seems to be the New Jerusalem of the Apocalypse. In the midst Christ is enthroned with a splendid jewelled cross rising behind: in front was the Lamb standing at the source of the four rivers, and above are the four symbolic creatures of Revelation: on either hand of Christ are the Apostles seated as in a choir, and surrounded by an arcade above which appear the buildings mentioned above. Of this Mr. Jeffery says: "on each side of the Cross may be seen the arcades of the atrium" (p. 11). I cannot think that this was indeed even intended for the actual atrium of the Holy Sepulchre, it is rather of semi-circular form and surrounds the redeemed saints like an apse. The mosaic is apocalyptic. A similar architectural background is represented on some of the sculptured sarcophagi (c. 400) which show the glorified Christ enthroned between groups of the blessed. The immense jewelled cross of the mosaic is a symbol rather than a representation of the relic of the true Cross, which appears to have been quite small.

It seems probable to me that some Constantinian rotunda protected the actual tomb. The lady pilgrim formerly called Saint Sylvia, and now identified as Aetheria, an abbess who travelled in the East from 529 to 534, speaks, as Mr. Jeffery notes, of the Anastasis as a "church," and I cannot think that such a super-sacred object as the Holy Tomb itself was not protected by one of those tomb chapels which were so common in the Constantinian age. It is possible that in the representations of the Anastasis found on early ivories, features from the tomb itself and from a surrounding rotunda were telescoped together, for the tomb proper can hardly have had windows and a tiled roof. It is agreed that later, in the seventh century, a circular building existed. Altogether, I still think that some such arrangement as that suggested in *Mediæval Art* is the most probable (see also Strzygowski's *Orient oder Rom und Oriens Christiana*, vol. v.). Some traces of an outer circular wall still exist, which I understand Mr. Jeffery supposes to be part of a Constantinian open enclosure. Such an outer wall seems to be clearly shown on Arculf's plan (c. 700). The whole question is very complicated, but a best possible hypothesis will finally emerge from the controversies.

*The Façade.*—Mr. Jeffery gives a clear account of the remains which formed part of the East front of the Basilica. It consists of some courses of large blocks of masonry, with a large central opening and two lateral openings; also some column pedestals in advance of the wall, and fragments of granite shafts. "The front of the fourth century has no clear connection with the columns, and it seems more than probable that the colonnade has been added at a subsequent period" (p. 56). On a later page (65) he speaks of this as the "seventh century colonnade." From the details given it appears to me that the work in question was rather of the fourth than of the seventh century. The portico had eight columns bounded at either end by a strip of wall having a pilaster termination. The columns stood in line with the outer half of the thickness of this wall, in such a way as to suggest that the columns were originally coupled. Now on p. 64 Mr. Jeffery describes "nine mutilated Corinthian capitals of a debased character, possibly of the seventh century, recently found adjoining the Holy Sepulchre. They are of a plan combining a column attached to a square pier. These capitals have the appearance of having formed part of such a façade; they would fit columns of about 2 feet diameter." Most of these capitals (there was some variation of size, so that they did not all come from one series) seem, from the illustrations, to be Constantinian rather than of the seventh century. Columns set on low pedestals and attached to piers were in common use at the earlier time; granite was also a favourite material for shafts.

*St. Helen's Chapel.*—The crypt called by this name is shown on Mr. Jeffery's plan as being so accurately on the axis of the Basilica that there cannot

be a doubt that the crypt was built in relation to the Basilica. Close beside this crypt is an ancient cistern called "the cross-finding chapel." Some 25 to 30 years since I suggested in the *Palestine Exploration Statement* that the account of the "Invention of the Cross" by the Empress Helen suggested that it must have been carefully lost before it was so conveniently found in the right place under auspicious circumstances, and at the time of the great September fair, which was so suitable for an annual festival. (At the same time I pointed out that, according to Felix Fabri, the sun rose at one season as if out of the Church of the Ascension on the eastern hills, and this fact might be sufficient reason for the localisation of this site.) St. Helen's Chapel, I doubt not, represents a Constantinian crypt which occupied a similar position in regard to the Basilica above it, as the Chapel of the Nativity does to the church at Bethlehem. The Basilica was doubtless built for the cross relics over the holy site of the invention. It seems likely that in early days the relics would have been shown at the centre of the great church over the crypt chapel of St. Helen. Photographs of some 30 years ago showed one or more of the capitals in this chapel to be fine Byzantine works: Mr. Jeffery says they are now "unrecognisable in style."

*The Hemisphere.*—Eusebius, describing the works of Constantine, begins with the Sepulchre, decorated lavishly and having fine columns. Then came a large court; to the East was the great Basilica, having gilt ceiling and a roof covered with lead; on each side were two rows of columns and in front three doors. "Opposite to these was the *hemisphaerum*, the head of the whole church. Round about it were 12 columns, equal in number to the Apostles, each bearing a silver bowl, the gift of the Emperor."

Mr. Jeffery asks whether the *hemisphaerum* mentioned by Eusebius was the circular space surrounding the tomb, or the apse of the adjoining Basilica? It is difficult to think that it could have been either, for, as was long ago pointed out to me by the late Mr. H. Swainson, "hemisphere" is a correct and even a technical term for a cupola (see my little *Medieval Art*, 1904). On the evidence we must suppose that there was a central space, or crossing, above the crypt of St. Helen, and that over this there was some sort of cupola (*cf.* the church in Isauria discovered by Dr. Headlam, and for the plan the Basilica at Bethlehem and the Church at Spoleto; it may be significant that the latter is dedicated to the Crucifix). If we proceed on this assumption, it readily appears that 12 columns bearing silver bowls might form a screen around such a central space for the choir. We are now ready to be reminded that the choir for the singers at St. Sophia was surrounded by free-standing columns in a circle, bearing silver lamps. At last it appears that Constantine's silver bowls could be none other than lamps (*cf.* his gifts of lamps to the Luteran Basilica). The account known as the Breviary confirms the view that the columns and bowls were in

the Basilica. I see I suggested in 1904 that the bowls were lamps. There is a question about the double rows of interior columns, whether they were over one another or formed five aisles. I incline to the latter alternative.

*Constantinian Fragments?*—On p. 94 Mr. Jeffery describes the front of the present S. transept, which is mainly a twelfth century work of a Western type. "The elaborate bracketed cornices to both storeys are thoroughly Provençal in style . . . the cornices are of almost classical style of the earliest Provençal work." These cornices have been claimed as Constantinian by Strzygowski, and, so far as one may judge from the large clear photographs he gave in *Orient oder Rom*, I must say that I think he was right. De Vogüé seems to have been in some doubt when he wrote—"The purity of the lines, the palmettes, eggs and tongues and carved modillions tempt one to think they were taken from some Roman edifice . . . conceived in antique taste." Two fragments of carved mouldings figured by Mr. Jeffery (figs. 13 and 19) seem to me to be Constantinian.

Concluding, I may take this opportunity of putting on record a few minor facts. There are two most interesting late classical fragments fixed in the South wall (interior) of our St. Paul's, which are described as having been brought from Jerusalem. In the Early Christian Room at the British Museum are some small carved capitals which are there attributed to the fourth century. Companion capitals were figured by Clermont Ganneau as still at the Holy Sepulchre; they are of the twelfth century. In the MS. room at the British Museum are also some interesting travellers' notes of Jerusalem, including drawings. I remember sketches of the tombs of the Latin Kings (Mr. Jeffery, p. 124). Some day I hope Mr. Jeffery will give us an enlarged edition or a supplementary volume. We shall not get on any farther until there has been a most searching analysis of the *Greek text* of Eusebius (Migne, S.G., vol 20). A loose paraphrase of the mistaken Latin version is only misleading. Some little conference by correspondence might clear it up if anyone would help.

Mr. Jeffery must have sketches of the profiles of the bases of the columns, etc. I wish he would publish them in this Journal, as I want to see them.

W. R. LETHABY [F.].

#### "ARCHITECTS! WHERE IS YOUR VORTEX?"

The above heading is the sub-title of *The Caliph's Design*, a book written by Mr. Wyndham Lewis and published by The Egoist, Ltd. The book is pleasantly printed on about 70 pages of quite good paper—as paper goes nowadays—with ample spaces left for the reader's notes, and is tastefully bound in boards covered with a white wrapper, on which blue ink has been splashed very generously. The low price of 3s. at which it is offered brings it easily within the reach of the manual workers, from whom tactful members



of the professional classes will probably be able to borrow it.

It is rather "strong meat," and therefore not suitable for all digestions, but can safely be recommended to those architects—and they are many—who have graduated on a course of bully-beef. It is also a stimulant rather than a narcotic, and thus supplies a long-felt want in these days of mild beverages and Mr. Johnson.

The portion of the book which appeals to me the most, both for its English and for its clear grasp of the subject under discussion, is the lower part of page 23 and the upper part of page 24. This consists of a quotation from Lethaby's *Introduction to the History and Theory of the Art of Building*.

Mr. Lewis has discovered a fundamental truth—of which less brilliant men possibly had an inkling—and has stated it clearly and definitely. He has noticed that the words of Lethaby are not the words of the chatter of the Art schools, and that there are distinct differences to be observed between Lethaby and the average Professor of Painting. If Mr. Lewis will follow up this line of research patiently and thoroughly his effort will meet with its just reward.

The admiration for Lethaby's views clearly indicated by the writer of *The Caliph's Design* makes one feel that the former's vortex is as rightly placed as we all know his heart to be, and if he will kindly write for the JOURNAL, in his own inimitable way, some account of this less familiar organ and its position in the scheme of things, then *The Caliph's Design* will not have been written in vain.

W. S. PURCHON [A.].

*The University, Sheffield.*

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## CORRESPONDENCE.

### Financial Relations of Architect and Client.

Wimbledon, 29th January 1920.

To the Editor, JOURNAL R.I.B.A.,—

SIR,—In my opinion many of the difficulties and disputes between architects and clients arise out of the illogical and preposterous system of 5 per cent. (now 6 per cent.) architects' charges, which, if architecture is to be regarded as an art and not as a trade, ought to have been abrogated long ago.

It is preposterous because it leaves it the obvious interest of the architect to push on the client to a greater expenditure of money; and though the majority of architects, one may believe, would be quite above that temptation, they are nevertheless laid open to the charge in the minds of suspicious and uncharitable persons, and it has given rise to not a few gibes against architects as a body; gibes probably quite without foundation in regard to special cases, but which have their sting nevertheless. It is illogical because it makes no distinction between a class of building which makes great demands on the architect's time and on his talent for design and a simpler

class of practical building which is much less tax upon him. A mansion and a warehouse may both cost the same, and therefore the architect's fee is the same, though the former is a far more delicate problem than the latter, and is probably worth much more in regard to design and supervision.

There is the further disadvantage that the public get it into what they are pleased to call their minds that 5 per cent. on the outlay is the necessary and orthodox way of paying architects and apply it to all cases without discrimination. I had an amusing instance of this in my younger days. I had designed an organ screen for a church; the decorative treatment consisted mainly in pierced panels, all different, requiring a good many large sheets of full-size detail, in addition to the general design, taking measurements, etc. I sent them in the very moderate charge of £20, and got an indignant letter from the committee asking me what I meant by such a charge, when everyone knew that an architect's proper charge was 5 per cent. on the outlay (this would have been £5 or £6). By help of the representations of some friends who knew a little more about the matter, I eventually got my charge admitted, but I believe one or two members of the committee still regarded me as a person who had tried to cheat them. This sort of thing would be impossible if the Institute once withdrew its blessing from the percentage system.

If architecture is an art, and consequentially architects are artists, let them put themselves on the same footing as other artists. You ask a painter to paint a portrait of your wife, and you prudently ask him first what his charge will be. If he is a young man with his reputation to make, he will perhaps say £100; if he is a painter already renowned *urbi et orbi*, he will probably say £1,000; but in either case it is quite plain sailing—both parties understand each other, and there is no ground for dispute. Let the man who wants a building be at liberty to go to any architect in whom he has confidence, or whom, for whatever reason, he wishes to employ, and put the same question that he would put to the portrait painter, "What will be your charge for carrying out this work for me?" If the architect is a young and unknown man, he will probably make a moderate charge rather than frighten away his client; if he is a man of great celebrity and with as much work on his hands as he can attend to, he will feel at liberty to consult his own interests and his position in the art, and make a considerably higher charge. In both cases the arrangement is perfectly straightforward, and there is no ground for dispute or misunderstanding. And the system would give the younger and unknown architect a better chance of employment. For if, on the percentage system, all architects are under a kind of understanding to make the same proportionate charge on the outlay on the work, the client will naturally reason, "Why should I go to young Mr. A— for my building when I can have the services of the celebrated Mr. X— for the same money?"



But the real, the central gist of the matter, lies in the fact that on this system of free agreement between architect and building-owner the architect, whom we all assume to be an artist, is treated and regarded as such, and is put on the same footing as all other artists; whereas if he is tied by a hard and fast rule as to his remuneration, and a rule not based on any consideration of the artistic value of the work but solely on its cost, then architecture becomes very like a trade, with trade prices, and the Institute of Architects comes unpleasantly near to the position of a trade union.

H. HEATHCOTE STATHAM [F.].

**Defects in Timber: Science Committee's Research: Members' Co-operation Solicited.**

To the Editor, JOURNAL R.I.B.A.,—

SIR,—The Science Standing Committee have had under investigation the question of defects arising in timber through the action of boring beetles and like insects. Cases in which such ravages have dangerously impaired the strength of structural work in buildings are frequent, and little research appears to have been done on this subject, while such information as exists is not readily at the disposal of architects. The Committee have been fortunate in securing the interest of the Natural History Museum at South Kensington in the matter, and the Entomological Department of the Museum is prepared to give active assistance in suggesting treatment for and prevention of these defects if adequate specimens are forthcoming from architects or others interested.

It is felt that members will be glad to take advantage of aiding such a valuable piece of work by sending specimens with a view to the eventual circulation of a report on the subject, which, with any interim reports thought desirable, will be sent to those good enough to help in this manner. Specimens should be sent to the Hon. Secretaries, Science Standing Committee, 9, Conduit Street, W. They need not necessarily be more than a few cubic inches in size, though larger pieces would be generally desirable to ensure the actual presence of the insects. Much value will be attached to information about them, which can be regarded as confidential if desired. This should include as many as possible of the following details:—Locality of building; age of building; age of timber in building; location in building—*e.g.*, which floor; nature of situation—*e.g.*, dry or damp; what the specimen is from—*e.g.*, beam, joist, rafter, floor board; the use of the part of the building affected; the kind of wood; when the defect is believed to have started; whether the timber has ever been treated in any way, and if so with what, and at what date.

Similar specimens and information relative to furniture would also be welcomed.—Yours, etc.,

ALAN E. MUNBY,  
Chairman Science Committee.

**Conditions of Competition: A Proposition.**

606 Royal Liver Buildings, Liverpool.  
28th January, 1920.

To the Editor, JOURNAL R.I.B.A.,—

SIR,—The Competitions Committee in the JOURNAL of January 10th warned Members and Licentiatees from competing in three competitions. They have given several other warnings in recent issues. It is fair to suppose that some hundreds of architects sent for the faulty conditions, studied them, and commenced work on a design before the competitions were placed on the black list.

A great deal of time, both of architects and promoters, would be saved if the procedure were reversed. Why should not all competitions be barred until the conditions have been submitted to and approved by the Competitions Committee? The better class of promoters would welcome such an arrangement, the other class would have to agree. The result would be a general levelling-up of conditions. At present I feel convinced that a good many competitions only just fail to qualify for the black list. Incidentally, the suggested procedure would lead to the R.I.B.A. nominating assessors more frequently.

*Sine qua non* in all competitions should be the publication of the assessor's name and a guarantee to pay all premiums within a stated period, say, six weeks, of the date of sending in the drawings.—Yours truly,

HASTWELL GRAYSON [F.].

**"Dividing the Profession."**

188A Adelaide Road, St. John's Wood, N.W.3.  
2nd February, 1920.

To the Editor, JOURNAL R.I.B.A.,—

SIR,—The recent correspondence under this heading seems to lead us nowhere, and it is, perhaps, a pity it was commenced. I cannot speak in any way for the Official Architects' Society—not being connected with that body—but its existence at all seems to me an effect the cause of which must be sought other than where Mr. Adams apparently places it. I recall, during many years, obvious tendencies on the part of a section of the Institute to separate the sheep from the goats and to claim for the so-called private architects a practical monopoly of both the moral virtues and the intellectual and æsthetic qualities of mankind as against those dreadfully depraved and soulless persons known as official architects—whether "qualified" or "unqualified." It requires no great depth of imagination to see that the inception of the new society might reasonably be the result of that attitude, for I remember no indignant protests from members during these many years against the manifest unfairness of reflecting slightly upon those members of the Institute who had the good or bad fortune to hold public offices, or, as some prefer to put it, to

fill salaried posts. Such views count for little really. The study of architectural biography shows that many very distinguished architects have held public appointments, and even accepted salaries, without ceasing to produce fine buildings or losing a reputation for possession of a soul. And no very intimate knowledge of our Charter is necessary to show that the attitude to which I refer has no possible relation to the object for which the Institute was founded—the general advancement of Civil Architecture and to promote and facilitate the acquirement of knowledge of the various Arts and Sciences connected therewith—a supremely important fact to remember in our affairs which, more often than is necessary, seems to be entirely lost sight of. However that may be, one hopes now for a truce to controversial matters of this kind in Institute affairs. Our President, in a manner that pleases but, coming from him, does not surprise us, has raised the question into another plane by his pronouncement that, within the Institute, private and official architects are entitled to equal consideration and honour—and we cannot do better than leave it at that. Frank and general acceptance of so sound a principle should do much towards at least uniting together our own membership.

May I, Sir, be allowed to make another suggestion? There exists a good deal of apprehension among a section of Associate Members as to the general trend of Institute affairs and the possibilities of the near future. The recent vexed question of the ballot was but a symptom of this feeling. An intention, which I seem to remember was expressed by the President, of holding informal conferences with the Allied Societies, leads me to suggest that he might usefully meet some Associate Members for informal discussion in a similar way, and I hope that he may consent to do so. When reconstruction is so much in the air as at present, a freer interchange of opinion between our leaders and the ordinary Members would seem to present advantages. For though, as Shakespeare says, "to fear the worst oft cures the worst," it is as well to discriminate between real and imaginary fears, and the saying of Sallust, that you should advise well before you begin, applies to most things in life.—Faithfully yours,

FREDK. R. HIORNS [A.].

To the Editor, JOURNAL R.I.B.A.,—

SIR,—I have no wish to prolong a correspondence which Mr. Adams' further letter shows is not likely to be pursued with advantage. However, in the interests of accuracy I must disclaim having accused him of originating the threat of discord in our ranks. It may also be pointed out that the blackballing of candidates for Associateship is a vital question of principle, which has nothing whatever to do with the other matters introduced by him. Some of the persons he mentions, without any authority or reason that I am aware of, are referred to as my "friends"—as if that constituted a piece of reasoned argument calculated to

wither me. In his first letter on the balloting question, he "felt that some of the names in the June list should not have been included," and stated that he had "helped to blackball all the candidates who had failed to come forward for their Final Examination who had qualified in the 'Intermediate' before 1909." In his second letter he refers to those who acted similarly as going "out of the way in war-time to keep out properly qualified younger men from the Associateship"—thereby taking a line which is to him "inexplicable." He then clinches this argument by a statement that "anonymous designers would not exist if practitioners did not flourish on their vicarial work," and proceeds, in effect, to award the said practitioners a Fellowship for, in this way, "designing in beauty and building in truth." At the same time he declaims that nothing would induce him to recognise those degraded (and often necessitous) ghosts, on whose vicarial work even a Fellow might conceivably flourish. It almost reminds us of poor, dear Mr. Pecksniff being trodden down by that terrible and overbearing person, Tom Pinch. Such reasoning is really too incomprehensible, and I can never hope to bottom it.

ARTHUR W. SHEPPARD [A.].

#### London Atelier of the Liverpool School of Architecture.

Carlton Chambers, 4 Regent Street, S.W.1.  
29th January 1920.

To the Editor, JOURNAL R.I.B.A.,—

DEAR SIR,—As many pre-War members of the Liverpool Architectural School appear to have re-started their architectural work in the metropolis, it is thought that the atelier would now serve a more useful purpose to past students of the Liverpool School and others if it were re-started in London. It is proposed, therefore, to do this. I should be glad if old members and anyone else desirous of becoming a member would communicate with me at Messrs. Emerson & Adams, Carlton Chambers, 4, Regent Street, S.W., with a view to the atelier's reorganisation. This invitation is not limited to ex-students of the Liverpool School, but is open to all interested in the type of work the Liverpool School has stood for.

Yours truly,

W. N. ADAMS [A.].

#### The Ministry of Health's Housing Fortnightly.

The Ministry of Health is publishing a fortnightly journal dealing with all aspects of the Housing question. Articles appear regularly on New Construction, Economics, New Cottage Plans, Lay-outs, Cost of Houses, Slums, Procedure, Rulings by the Ministry, etc. A valuable feature is the List of Materials and New Methods of Construction approved by the Standardisation and Construction Committee, and published periodically. Copies are to be obtained at H.M. Stationery Office, Imperial House, Kingsway, price 3d.



9 CONDUIT STREET, LONDON, W., 7th February 1920.

## CHRONICLE.

### R.I.B.A. Roll of Honour.

In response to the request for assistance in making the Roll of Honour complete, the following further names missing from the original list [see JOURNAL 10th January] have been kindly supplied by members and others:—

- BARCLAY, FERGUSSON, Capt., R.A.F. [*Licentiate*]. Killed in action whilst flying.
- BOWES, ROY, Capt., M.C. [*Student*]. Killed near Ypres, July 1917.
- CHARD, CHARLES NORMAN, Private, 7th Bn. Yorks Regt. [*Student*]. Killed August 1917.
- CRUICKSHANK, DONALD EDWARD, Lt., 10th Bn. Border Regt. [*Student*]. Killed in action.
- EDWARDS, JOHN PERCIVAL, Company Sergt.-Major, Royal Fusiliers [*Licentiate*]. Killed in action.
- ELLIS, EDWARD MILLER, Capt., Honourable Artillery Company, M.C. [*Licentiate*]. Killed in action.
- FAUCETT, S. STUART, Lieut., Liverpool Regt. [*Student*]. Killed in action.
- FERNYHOUGH, SAMUEL, jun., Lt., 8th Bn. Manchester Regt. [*Student*]. Killed in action.
- JONES, W. ORLANDO, M.A., Capt., 10th South Wales Borderers [*Student*]. Killed in action, 1917.
- PECKHAM, ARTHUR NYTON, Indian Army Officers Res. [*Associate*]. Accidentally killed Feb. 1918.
- RADCLIFFE, JAMES, Capt., 7th Duke of Wellington's W.R.R. [*Student*]. Killed near Ypres, Feb. 1918.
- SAGAR, WM. HENRY, Sergt., R.E. [*Associate*]. Served in France and reported dead.
- SUTHERLAND, GEORGE ANGUS, Capt., Seaforth Highlanders [*Student*]. Killed in 1918.
- WHEATLEY, JOSEPH HORACE LYNEHAM, 2nd Lt. [*Associate*]. Missing, believed killed.

### War Honours.

- BESWICK, ALFRED EDWARD, Lt.-Col. commanding 2/4 Royal West Kents in Palestine Campaign [*Associate*]. Mentioned in Despatches; Croix de Guerre. (Wounded Suvla Bay, Aug. 1915; Sinai and Palestine, 1916-17-18).
- HOWCROFT, GILBERT BURDETTE, Capt. and Adjt., 7th Duke of Wellington's W.R.R. [*Associate*]. Awarded M.C. Jan. 1917.

### The Institute's Address to the King.

The Address from the Royal Institute congratulating the King on the successful conclusion of peace was sent to His Majesty through the Home Secretary immediately after the Ratification. The Address was in the following terms:—

### THE HUMBLE AND LOYAL ADDRESS OF THE ROYAL INSTITUTE OF BRITISH ARCHITECTS TO HIS MOST EXCELLENT MAJESTY KING GEORGE V.

#### MAY IT PLEASE YOUR MAJESTY:

*WE your dutiful subjects the President and Council on behalf of the Royal Institute of British Architects and of the Architectural Societies of the United Kingdom and the British Dominions beyond the sea in alliance therewith*

*Beg leave to render Homage to our Most Gracious Patron on the occasion of the Termination of the Great War*

*And to tender our humble and respectful congratulations to your Majesty on the joyful and triumphant issue thereof in the conclusion of a Victorious Peace.*

*Knowing well that the burdens our profession endured during the progress of hostilities were necessary to the fulfilment of that happy liberty we enjoy under Your Majesty's beneficent rule we count them as naught and crave permission to renew our expression of devoted loyalty to Your Majesty's sacred person.*

*WE pray that Almighty God may grant to Your Majesty a long, prosperous and peaceful reign*

*And that He may inspire us Your Majesty's loving servants in our work for the greater Honour and Glory of Your Majesty our Patron whom God preserve.*

*Given under our hands and seal this thirty-first day of December One thousand nine hundred and nineteen.*

JOHN W. SIMPSON, *President.*

WALTER CAVE

E. GUY DAWBER

S. D. ADSHEAD

ALFRED W. S. CROSS

ARTHUR KEEN, *Hon. Secretary.*

} *Vice-Presidents.*

A message has been received from the Home Office stating that the Address was duly laid before the King and that his Majesty was pleased to receive it very graciously.

### "Students' Night" at the Institute.

The improvement in the President's health which has resulted from the rest treatment prescribed by his doctors enabled him, after an absence of nine weeks, to preside at the General Meeting last Monday and deliver his Address to Students. Mr. Simpson was looking well and was warmly cheered as he ascended the platform to take the Chair. This was the first "Students' Night" since 1914, and a large and distinguished company, some of them special guests at

the Council Dinner that evening, assembled to do honour to the occasion. The guests included Sir Edwin H. Busk, LL.B., Chairman of Convocation of the University of London; Sir Stanley Leathes, K.C.B., of the Civil Service Commission; the Vice-Chancellor of Cambridge University; Sir Rickman J. Godlee, Bart., K.C.V.O., M.D., F.R.C.S.; Sir Gregory Foster, Provost of the University of London; Mr. A. J. Davis [F.]; Mr. E. K. Chambers, C.B.; Mr. G. Topham Forrest [F.], Superintending Architect of the L.C.C.; Mr. Edwin J. Sadgrove [F.], President of the Society of Architects; Major Maxwell Ayrton [F.]; Professor A. E. Richardson [F.]; Mr. Jay Hambidge; Mr. Graham Simpson, F.R.C.S.; Mr. William R. Davies, C.B.; Mr. Gilbert M. Simpson. The course of the business will be found recorded in the Minutes. At the conclusion of Mr. Davis's Review of the Designs and Drawings the President warmly complimented him upon the kind and tactful yet extremely skilful and definite way in which he had performed a very difficult task, and tendered to him the Council's grateful acknowledgments for undertaking it.

#### The Kalendar, 1919-20.

The R.I.B.A. KALENDAR, publication of which has been suspended since 1916, has been printed for the Session 1919-20, and is now in the carrier's hands for delivery to members. Enclosed with the book is a copy of the Revised Scale of Charges (sanctioned by the Institute at the General Meeting of the 12th May), which includes the new clause 9 (sanctioned at the General Meeting of the 1st December), setting out the fees for Housing Schemes and Laying-out Estates as agreed with the Ministry of Health, the Board of Agriculture and Fisheries, and the Scottish Board of Health. The Council take this means of drawing the attention of every member to the important changes it has been found necessary to introduce into the Scale since the previous revision over twenty years ago.

The great increase in printing costs has made necessary some curtailment of the old familiar features of past issues of the KALENDAR. The section giving the Local Distribution of Members has been omitted, but this will be restored in future issues in a modified and more useful form. The sections dealing with Architectural Education, Advice to Students, the Institute Examinations, etc., have also been dropped: all these matters are under revision and can be produced more economically in the handbook specially treating of them which is to be issued at an early date.

#### Building Materials Research: The Institute Memorial.

The following Memorial has been addressed from the Institute to the Rt. Hon. A. J. Balfour, O.M., P.C., Lord President of the Council:—

23rd January, 1920.

SIR,—We, the undersigned, on behalf of the President and Council of the Royal Institute of British Architects, wish to draw the attention of the Committee of the Privy Council dealing with Scientific and

Industrial Research, to the urgent need for permanent and organised investigations into materials used in the building industry.

Having regard to the importance of this industry, which at the date of the last Census for England (1911) employed 817,942 operatives; to the magnitude of its immediate prospective developments; and to the vast sums annually expended through its branches, it would appear hardly necessary to justify the subject of this memorial by argument.

The Royal Institute of British Architects have had before them very prominently this question of research work, and it is our considered opinion that this is at present totally inadequate in view of the magnitude and importance of the industry and the wide field open for investigation, and should it be thought desirable this Council is prepared to substantiate with proper evidence the necessity for augmenting and developing research on specific and general lines.

We are aware that at the present time great financial economy is a public necessity, and it is for this very reason and not in spite of it that we urge the importance of immediate investigations at the national cost.

We are aware that there are centres of research now in existence, and we feel that the main purpose of a Central Committee (which we hope may be established to deal with this matter) should be to allocate subjects to the bodies best suited to deal with them, to co-ordinate research and prevent overlapping, and to encourage investigators of the first rank, and secure the co-operation of leading scientists.

We feel that a further duty of the Central Committee would be to collect and distribute data, and to see that there is no hiatus left where research is needed. We suggest that gaps do now exist in the information available on materials in common use in the building trade, and attached hereto is a note of two typical building materials and suggestions on the lines on which research is required.

Again, in the opinion of the Royal Institute, inquiry is desirable into the present position and prospects of manufacture of new kinds of building materials initiated during the war suitable for economical and rapid building, and into the advisability of assisting and developing such products to form permanent national industries which otherwise may be overwhelmed in incipient stages by the more perfected materials imported from abroad.

With the assurance that your Council will regard it to be in the national interest to give this memorial due consideration.—We have the honour to be, Sir, your obedient servants,

WALTER CAVE, *Vice-President.*  
IAN MACALISTER, *Secretary.*

[Notes referred to in above letter.]

#### TIMBER.

The estimated value of timber imported into the United Kingdom in 1919 is upwards of £100,000,000. The United States Department of Agriculture have estimated that by



proper preservation treatment an annual saving of upwards of 71 million dollars is possible, and this estimate adapted to the United Kingdom represents a figure of £5,000,000.

We are informed that in the United Kingdom the State neither maintains in its employ any technical authority on timber, nor directly devotes any sum to research on the subject. It would seem that elsewhere in the civilised world adequate provision is made. For instance, the United States of America expend at least £40,000 per annum in this direction. The information generally available for the public in England to-day is fifty years old; whereas the United States had produced, up to 1917, 556 bulletins, and carried out as many as 130,000 tests on one kind of timber alone.

Investigations are required on the preservation of wood from decay arising in felling, storing, seasoning, and in actual employment; further, on the mechanical properties of timber for various uses and the strengths to which such timber should be stressed in all conditions, and investigations which are being pursued with a view to developing home-grown timber as a substitution for much that is now imported should be augmented, and results published periodically.

Again, the Central Authority could collate and render available investigations carried out by other States.

#### PAVING MATERIALS.

Having in view the important part of paving materials in industrial and commercial buildings, and that pavings are subject to gradual destruction inseparable from the ordinary use of the buildings, it is noteworthy that little information is available to assist in selecting the most suitable form of paving in various circumstances.

It is estimated that the first cost of the pavings to the total structure in industrial buildings varies from 4 to 18 per cent., and that the annual maintenance varies from 10 to 100 per cent.

Timber, asphalt and the so-called patent jointless floors, and various finishing applications and solutions are imported; very little is known of their properties, and the many failures through decay, inherent defects and unsuitability form a great drain on manufacturers' resources. Practically no paving material available will successfully stand acids and oils, which play a very large part in many important industries. Many common kinds of pavings are rapidly deteriorated by damp or are highly combustible.

The many pavings which claim to sustain any or all of these conditions require investigation, and it is felt that certain home products have possibilities, and merely require to be investigated and fostered to prove a permanent asset to the country.

It is suggested that research should be made with a view to furnishing reliable information as to the type and composition of pavings in various circumstances, and to seek to discover methods and materials to ensure durability. Similar cases calling for research might readily be cited in the many other branches of the building trade, but the above examples will be sufficient to indicate the importance and extent of the subject.

#### Diseases in Timber: Science Committee's Investigations.

Owing to the prevalence of diseases in prepared timber, and in view of the impending increase in the use of timber—much possibly of immature growth—in building construction, the Science Standing Committee under the Chairmanship of Mr. Alan E. Munby, has had the question of such defects under review; and Dr. C. J. Gahen, of the Natural History Museum, has been asked, and has consented, to associate himself in an advisory capacity with this inquiry. This Committee will welcome any information which seems likely to further such investigations. Correspondence

should be addressed to the Secretary R.I.B.A., and marked "Science Committee."

PERCIVAL M. FRASER,  
Hon. Sec., Science Standing Committee.

#### R.I.B.A. Housing Conference at Olympia.

A valuable feature of the *Daily Mail* "Ideal Home" Exhibition, at Olympia, opened by Princess Alice, Countess of Athlone, on the 4th inst., was the series of Conferences on the Housing Problem organised by the R.I.B.A. at the request of the promoters of the Exhibition, and held on the three days February 4th to February 6th. The opening meeting was presided over by Sir Reginald Blomfield, R.A., and was addressed by the Right Hon. Dr. C. Addison, Minister of Health, Major Harry Barnes, M.P. [F.], Mr. Bernard Holland, L.C.C., Mr. Oscar Warburg, L.C.C., and Professor Adshead [F.]. Among those present were Sir John Burnet [F.], Sir Tudor Walters, M.P., Sir James Carmichael, Sir Banister Fletcher [F.], Mr. Sydney Perks [F.] (the City Surveyor), Mr. E. J. Sadgrove [F.] (President of the Society of Architects), Mr. G. L. Pepler (President of the Town Planning Institute), most of the members of the Council, and other members of the Institute.

Dr. Addison said he had seen it stated in the Press that more progress had been made with regard to new and improved methods of housing in the last six months than had been previously made in this country since the time of the cave-dwellers, or something to that effect. That was probably true, and they all, he thought, felt some share of the reflected glory of that performance. Referring to the conservatism of the British people in overcoming their prejudice in regard to new methods, Dr. Addison spoke of the *Daily Mail's* statement that we should have rooms eight feet high, and said that, when the Ministry recommended eight feet instead of eight feet six inches, the number of angry deputations they received on the point would make a very large list. So far as the Ministry were concerned they were rapidly emerging from the period of their initial difficulties of organisation and preparation, and big blocks of schemes were reaching their final stages now every week, so that, instead of proposals trickling in by tens or hundreds, as they did, they had during last week more than 11,000 new house plans submitted to them, of which more than 7,000 had been approved. Contracts finally approved for work to be begun numbered last week more than 3,300, and the numbers were rapidly increasing. They had passed the 100,000 mark in house plans submitted to them, and the schemes were rapidly approaching the tender stage. Although in two important directions—labour supply and money—the Ministry of Health were not able to supply what was needed, he was glad to say there was no reason why the 200,000 houses of this year's programme should not be in the course of erection or completion this year. In one respect they were greatly disappointed. They had approved 40 or 50 types of new methods of house construction. But he was sorry to say that, except in a small number of cases, the firms submitting the proposals which had been approved did not appear to be in a position to deliver the goods. He hoped they would all speed forward when they were able to do so. Unless they adopted readily some of the new methods for providing very comfortable homes they would not be able to carry out the programme,



because there were not enough labourers in many directions to do the work. Economy in the design of houses saved time as well as money. For the first time they had in this country a review of what was needed in respect to houses, and he believed that 1,700 out of the 1,800 authorities had for the first time surveyed their district in order to find out what was needed.

A full report of the proceedings of the Conferences, together with the text of the lectures, will be published later. The following is the programme of lectures:—

**THURSDAY, FEBRUARY 5TH (FIRST DAY'S CONFERENCE).**

- 10.30–11.45.—*Chairman*, Sir Theodore Chambers, K.B.E., F.S.I., Member of the Housing Finance Committee. *Lecturer*, Sir John Ferguson. *Subject*, "The Financial Aspect of the Housing Problem."  
 11.45–1.0.—*Chairman*, Mr. W. E. Riley [F.]. *Lecturer*, Mr. F. M. Elgood [F.]. *Subject*, "The Difficulty of Obtaining Contracts."  
 2.30–3.45.—*Chairman*, Sir Reginald Blomfield, R.A. *Lecturer*, Lt.-Col. W. G. Newton, M.C. [A.]. *Subject*, "The House Beautiful."  
 3.45–5.0.—*Chairman*, Mr. E. Guy Dawber, Vice-President R.I.B.A. *Lecturer*, Mr. H. Avray Tipping. *Subject*, "The Preservation of Old Cottages and Villages."

**FRIDAY, FEBRUARY 6TH (SECOND DAY'S CONFERENCE).**

- 10.30–11.45.—*Chairman*, Mr. Kennedy Jones, M.P. *Lecturer*, Mr. J. E. Drower, F.S.I. *Subject*, "Difficulties of Transport and Materials."  
 11.45–1.0.—*Chairman*, Professor S. D. Adshead, Vice-President R.I.B.A. *Lecturer*, Mr. W. Alexander Harvey [F.]. *Subject*, "Economies in Planning and in the Employment of New Materials."  
 2.30–3.45.—*Chairman*, Alderman J. Beard. *Lecturer*, Mr. J. P. Lloyd, President London District Council, National Federation of Building Trades Operatives. *Subject*, "Housing from the Working Man's Point of View."  
 3.45–5.0.—*Chairman*, Professor Beresford Pite [F.]. *Lecturer*, The Very Rev. the Dean of Windsor. *Subject*, "New Houses and the New Social Order."

The Conferences were organised on behalf of the Institute by Professor Adshead and Mr. E. Guy Dawber, Vice-Presidents. An interesting exhibit of lay-out plans and house designs was arranged for the Conferences by Professor Adshead.

**House Construction and Design: Lectures at Olympia.**

The Garden Cities and Town Planning Association has arranged for the following Conferences and Lectures at *The Daily Mail Ideal Home Exhibition*:—

- 7th Feb.—First Session, 3 p.m.–4.15: "What Public Utility Societies can do to Provide Houses under the New Terms of Financial Assistance" (Mr. E. G. Culpin).  
 Second Session, 4.30–5.30: A Series of short illustrated descriptions of some of the Approved Methods of New Construction, followed by questions and discussion.  
 10th Feb.—Morning Session, 10.30: "The Planning of the Home" (discussion opened by Councillor Mrs. Barton); 11.30: "The Labour-saving Kitchen" (discussion opened by Mrs. C. S. Peel, O.B.E.).  
 Afternoon Session, 2.30: (a) "Central Hot Water Systems and Central Heating" (discussion opened by Miss Marion Fitzgerald, A.R.San.I.); 2.50: (b) "Communal Arrangements" (discussion opened by Mrs. Sanderson Furniss); 4.30: (c) "The Need for Women on Housing Committees" (discussion opened by Miss Constance Cochrane).

**Satellite Towns for Greater London.**

The Garden Cities and Town Planning Association are organising a Conference on Satellite Towns for Greater London at *The Daily Mail Ideal Home Exhibition*, Olympia, on Saturday, 21st February. The Conference will be divided into two Sessions as follows:—  
 FIRST SESSION: 2.30 p.m.–4.30 p.m.

- (a) The Problem of Housing, Transport, and Industry in Greater London, and the failure of Suburban Development. Capt. R. L. Reiss (Member of the Housing Advisory Committee of the Ministry of Health).  
 (b) Satellite Towns, the remedy for London Transit and Housing. From the Labour Point of View. Herbert Morrison, Esq. (Secretary, London Labour Party).  
 SECOND SESSION: 5 p.m.–7 p.m.  
 (a) London's First Satellite Town: An account of the Garden City at Welwyn, Herts. Sir Theodore Chambers, K.B.E., F.S.I.  
 (b) Local Government Problems involved in the creation of Satellite Towns. C. B. Purdom, Esq. (Secretary of the Garden Cities and Town Planning Association).

The opening papers in each Session will be confined to the first hour; questions and discussion will occupy the second hour. Delegate cards and tickets for the Exhibition may be had on application to the Organising Secretary.

**Free Public Lectures on Concrete.**

A course of six educational free public lectures is being given at the Concrete Institute, 296 Vauxhall Bridge Road, Westminster, on the following dates at 6 p.m.:—

- 6 Feb.—Demonstrations on the Practical Testing of Cement. By H. K. G. Bamber, F.C.S.  
 20 Feb.—Some Points in Reinforced Concrete Design. By H. Kempton Dyson.  
 5 Mar.—Some Properties of Steel. By Ewart S. Andrews, B.Sc.  
 19 Mar.—Notes on the Practical Application of Reinforced Concrete. By Dr. Oscar Faber, O.B.E., D.Sc.  
 9 Apr.—The Uses of Concrete. By T. J. Clark.  
 16 Apr.—Submission of Plans to Local Authorities. By E. Fiander Etchells, Assoc. M.Inst.C.E. [Hon. A.].

Examinations for Graduateship and Associate Membership of the Concrete Institute will be held on 13th and 14th May. The examination for Graduateship will include Principles of Statics and Theory of Structures, Strength and Elasticity of Materials, and two of the following selective subjects: Chemistry, Physics, Hydraulics, Geology, Geodesy. The Examination for Associateship will include structural engineering and one of the following selective subjects: Reinforced Concrete Construction, Steel Frame Construction. Full syllabus may be obtained from the Secretary of the Concrete Institute.

**Reinstatement of Members.**

The following gentlemen have been reinstated by the Council members of the Royal Institute of British Architects:—

MIDDLETON: GEORGE ALEXANDER THOMAS, as *Associate*.  
 WILSON: ALEXANDER BROWN, as *Associate*.

**Mr. Ernest Newton, R.A.**

Members will be glad to hear that Mr. Ernest Newton, R.A., has come safely through a very serious operation and is progressing satisfactorily. He hopes to be able to move to the country at an early date.

#### Proceedings of the Industrial Council for the Building Industry.

The recently issued Report of the Quarterly Meeting of the Industrial Council for the Building Industry held at York in November last states that the following resolution received from the Regional Production Committee, Region L., was referred to the Educational Committee for consideration and report:

(a) That this committee urges upon the Ministry of Health the immediate necessity of stimulating and increasing the number of apprentices in several branches of the building trade, especially bricklaying, masonry, carpentry, and joinery, there being a deficiency of skilled artisans in such trades available for the effective carrying out of the Government's housing programme recently approved by Parliament; and, further, that all Education Committees throughout the country be requested to foster and assist the creation or continuance of such apprenticeships in the national interest. (b) That the trade unions connected with the building trade be requested to co-operate in fostering the apprenticeship system, and that the present limits as to the number of apprentices be reconsidered, bearing in mind the pressing necessity for additional houses and the vast amount of reconstruction work now required both in England and on the Continent.

Consideration was also given to the desirability of the professional bodies representing architects and surveyors becoming affiliated to this Council, and the opinion being favourable, it was unanimously resolved:

That the professional bodies representing Architects and Surveyors, viz., the Royal Institute of British Architects, the Society of Architects, the Surveyors' Institution, and the Quantity Surveyors' Association, be invited to become affiliated to this Council.

It was further agreed that the professional representatives attending the meeting be invited to meet the Administrative Committee of the Council or representatives thereof, to devise a method of affiliation for the approval of the respective bodies concerned.

It will be remembered that the desirability of the affiliation of the professional bodies referred to was suggested to the Industrial Council by the Building Industries Consultative Board, of which the President R.I.B.A. is Chairman.

#### Restoration of Belgium.

The Controller-General for the Department of Overseas Trade, in a letter to the Secretary R.I.B.A. dated 30th January, writes that he had that day received information from H.M. Minister at Brussels stating that the Belgian authorities concerned were unable to extend beyond the 31st January the date for the receipt of drawings in the competition for designs for the various types of houses specified in the Conditions [JOURNAL, 10th January, p. 109]. It will be remembered that the invitation to British architects to compete only reached the Institute in the first week of January, whereas the conditions were made public in Belgium some eight weeks earlier. Representations were at once made by the Institute that the time allowed was inadequate and asking for an extension. It is regretted that the effort has been unsuccessful.

#### Suggested Higher Buildings for Central London.

Mr. Delissa Joseph [F.], whose suggestion (see p. 137) that the time was getting ripe for permitting higher buildings in London has been publicly discussed, replies to his critics in *The Times* of 22nd January:—

The criticisms which have been offered have been mostly founded upon the mistaken impression that sky-scrapers were advocated, whereas I was careful to limit my suggestion to a modification of the London Building Act which would allow buildings to rise up to a limit of 200 feet where facing parks, open spaces, and the river side, with proper safeguards as to the control of the architectural design. The question of the rear line of such buildings is already met by the London Building Act of 1894, which, in the case of a domestic building, defines the rear line as being kept within 63 ft. above a height of 16 feet from the pavement; likewise the means of escape in case of fire is fully safeguarded by the existing Act, which in the case of buildings 60 feet above the street level requires the provision of duplicate staircases.

Limiting oneself to facts: Central London, whether residential or commercial, is already full; the demand for additional accommodation cannot be satisfied; although London may not have the physical boundaries of Manhattan Island, its central area is as limited and as clearly defined as New York itself; the demand for accommodation within that limited area is just as clamant; and the problem can only be solved, as New York's was solved, by building upwards, not in narrow thoroughfares, but in the numerous open positions which London offers for such development.

Again, in *The Times* the of 24th:—

There is a wide difference between the "sky-scraper" of 40 storeys advocated by Sir Martin Conway and the 200 feet building, carrying 16 storeys only, advocated by me. I venture to submit that London is not yet ripe for "sky-scrapers," but that it is over-ripe for higher buildings than the present London Building Act allows.

The demand to-day is for centralisation, and there is no doubt this would afford some relief to traffic, as there would be less people to bring in and out of town each day, while the increase in residential accommodation overlooking the parks would relieve the pressure on many of the outlying districts and do something towards solving the housing problem.

The increased rating could be utilised as security for municipal loans, which could be applied, not only to street widening, but to the financing of housing schemes on the outskirts; while the new residential blocks would enjoy beautiful views and secure to their occupants ready access to the parks. Tall buildings on the Embankment, north and south, the south being linked up to the West End by the new Charing Cross Bridge, would afford the much-needed additional accommodation for business purposes.

#### The Royal Academy Exhibition.

The following dates have been fixed for the reception of works intended for the Royal Academy Exhibition, 1920: Water-colours, pastels, miniatures, black and white drawings, engravings and architectural drawings, 26th March; oil paintings, 27th and 29th March; and sculpture 30th March. Forms for describing works and labels for affixing thereto may be obtained during the month of March from the Royal Academy, Burlington House, Piccadilly, W. The exhibition will close on 7th August.

## COMPETITIONS.

**Eastbourne War Memorial Competition : R.I.B.A. Prohibition Withdrawn.**

The objectionable features of the Eastbourne War Memorial Competition having been amended and the conditions brought into accord with the Institute Regulations, the competition is now upon a satisfactory footing. The Council's prohibition is therefore withdrawn.

**Professional Classes' War Relief.**

Mr. W. Hilton Nash [F.] has been appointed by the Council to represent the Institute at a Conference of professional institutions, professional benevolent funds, and organisations especially intended to cope with distress among the more highly educated classes. Lord Phillimore will preside. The Professional Classes' War Relief Council will soon cease to exist, and it is suggested that an organisation should be formed for the purpose of facilitating inter-communication between societies dealing with the relief of distress among the professional classes and other kindred associations. The aim of such an organisation would be to utilise the experience gained by the co-operating associations in considering the best methods of relieving distress among the persons coming within the scope of its operations.

**New Methods of Construction.**

The Scottish Board of Health announce that they are prepared to consider applications from parties concerned for approval of special methods of construction of houses. Methods so submitted will be scrutinised by the Board's technical experts, and, if approved, they will probably be brought to the notice of local authorities and others engaged upon housing schemes. Applications should be addressed to the Secretary, Scottish Board of Health, 125, George Street, Edinburgh, and should be accompanied by full particulars of the proposed method of construction, the accommodation to be provided, the approximate price per house, and estimated life of the house.

**Surveyors' Institution: Alterations in Professional Fees.**

In view of the increase in office expenses, the Council of the Surveyors' Institution have amended the Scale of Professional Charges issued by the Institution in 1915. The alterations in the Scale have been drawn up in conjunction with representatives of the Auctioneers' and Estate Agents' Institute. Among the items affected are valuations for probate or estate duty, valuing for annual rental, negotiating sales by private contract, estate agencies and collection of rents and tithes, etc.

**University of London Lectures.**

The following lectures by Professor F. M. Simpson [F.] will be delivered at University College; admission by ticket only, to be obtained by sending a stamped addressed envelope to the Publications Secretary, University College, Gower Street:—

*Thurs. 12 Feb., 5.30 p.m.*—"English Architecture in the Nineteenth Century." Lantern illustrations.  
*Thurs. 26 Feb., 5.30 p.m.*—"The Trend of Architectural Thought in England To-day." Lantern illustrations.

## THE EXAMINATIONS.

**The Special War Examination, December 1919.**

At the "Special War Examination" qualifying for Candidature as Associate, held in the first week of December, and lasting five days, 45 candidates presented themselves and were examined, with the result that 41 passed and 4 were relegated in certain subjects. The passed candidates are as follows:—

ALLUM: STANLEY CHARLES, 24 Chichester Road, Westbourne Square, Paddington, W.2.  
 BLAMPY: ROY CHARLES, The Croft, Samaria, Jersey.  
 BLOOMFIELD: FRANK L'ANSON, Architect's Branch, Department of Public Works, Sydney, N.S.W.  
 BRADDELL: THOMAS ARTHUR DARCY, 13 Old Quebec Street, Marble Arch, W.  
 BRYCE: ANDREW DOUGLAS, 68 Kirkstall Road, Streatham Hill, S.W.2.  
 BURCHETT: HOWARD WILLIAM, 22 Penistone Road, Streatham Common, S.W.  
 BUTCHER: HENRY FREDERICK, Gisborne, New Zealand.  
 CLAYDON: LIFFORD, 89 Sterndale Road, W. Kensington, W.14.  
 COOPER: CARILEF MILES, 16 South Bailey, Durham.  
 COULSON: RICHARD CARTE, 7 Elm Park Road, Chelsea, S.W.  
 COUPLAND: WILLIAM VERNON, 82 Victoria Street, S.W.1.  
 CRAIG: WILLIAM HUGHSTON, c/o Dr. W. J. Craig, Box Hill, Melbourne, Victoria.  
 CRUICKSHANK: HERBERT WILLIAM, 25 Examiner Buildings, Strutt Street, Manchester.  
 CURTIS: HERBERT LEWIS, 2 Anson Road, Tufnell Park, N.7.  
 DOWNER: GEORGE EDWIN, Fielding, New Zealand.  
 FURNER: ARTHUR STANLEY, 12 Normandy Avenue, High Barnet.  
 GARRITT: STANLEY G., Melbourne, Australia.  
 GRABHAM: STANLEY, 109 Oxford Road, Linthorpe, Middlesbrough.  
 HAIGH: NORMAN CHARLES, Architectural Association, 35 Bedford Square, W.C.  
 HOWARD: CHARLES V., Campbells Hill, West Maitland, N.S.W.  
 JONES: WILLIAM GEORGE EDMUND, 54 Lexham Gardens, W.  
 JONES: WILLIAM HAROLD, Woodbury, 24 Sunnyside Road, Hornsey Lane, N.  
 LAURIE: W. G., 406 Wendown Parade, Ballarat, Victoria, Australia.  
 MILLER: E. S. C., 57 East 58th Street, New York, U.S.A.  
 MORGAN: ALFRED PERCY, Auckland, New Zealand.  
 NICHOLSON: THOMAS, Workington, Cumberland.  
 O'DONOGHUE: RUPERT JOHN GORDON, "Westerton," Lynwood Avenue, Epsom.  
 OSBALDISTON: GEORGE ALBERT, "Kalimna," Auchentower, Brisbane, Australia.  
 READ: KENMUIR HARRY, 35 Claremont Road, Bishopston, Bristol.  
 REED: WILLIAM JAMES, 27 St. Mark's Crescent, Regent's Park, N.W.  
 RICKARD: STANLEY NOBLE, Carrington, Auburn Road, Granville, Sydney, N.S.W.  
 ROBINSON: ERIC ORME, 45 Mornington Street, Keighley, Yorks.  
 ST. LEGER: CHAS. D., 35 Bedford Square, W.C.  
 SCOTT: THOMAS EDWARD, 92 Meeting House Lane, Peckham, S.E.  
 SYNNOT: REYMOND, Sydney, N.S.W.  
 TASKER: EDWARD CLOUGH, 46 Ramshill Road, South Cliff, Scarborough.  
 TEMPEST: FREDERICK WILLIAM, 45 Woodhouse Road, Mansfield, Notts.

THIRL: TOM OWEN, 35 Sheepcote Road, Harrow.  
 VERNON: FREDERICK AUSTIN, 5 Duncan Terrace, Islington, N.  
 WATERHOUSE: MICHAEL, Staple Inn Buildings, Holborn, W.C.  
 YOUNG: JAMES REID, 2 Wellington Place, Belfast.

## ALLIED SOCIETIES.

### Birmingham Architectural Association.

#### CONTINUATION SCHOOLS.

The Fifth General Meeting of the Session was held at the Association's Rooms, Royal Society of Artists' Buildings, New Street, Birmingham, on Friday, January 2nd. The President, Mr. H. T. Buckland, F.R.I.B.A., was in the chair, and 46 members were present. The meeting took the form of an interesting discussion on "Continuation Schools," the principal speaker being Dr. Innes, Chief Education Officer of Birmingham, who pointed out how essential it was that the necessity for the advancement of educational facilities in this country should be realised.

In Birmingham 15 sites had already been provisionally selected for Continuation Schools, and as far as was possible and practicable they had been chosen near centres of communication so that they might be easy of access to those who attended them from the outlying districts. The schools were to be planned on entirely new lines, and one of the largest questions affecting their planning would be that of curriculum; this problem was also one of the most difficult with which the Education Authorities had to grapple. They (the Education Authorities) desired to make the curriculum elastic, and this, of course, must influence the architect to a very large extent in his design.

It was proposed to construct the school in such a manner that the subjects most called for in any particular district could be taught in them, and these subjects would probably change as time went on. It had been found, especially in Birmingham, that the requirements for advanced education varied according to the growth of a district, therefore it was desirable that the schools should be designed in such a manner as to permit of their being used, and used without inconvenience or discomfort, for entirely different subjects to those which were originally taught in them.

The training in the schools for the first 7 years, when the students' ages will range from 14 to 16, will be on very general lines, and a great deal of attention will be paid to development of character and manual training, literary work occupying a subordinate position.

It has been suggested, owing to the high cost of building, that the gymnasium should be constructed in such a manner and of such a size as to serve also as a central hall, provision being made in the design for the addition of a central hall at a later date. It is proposed to provide dressing rooms, and probably shower baths, in a position convenient to the gymnasium, also a club room and a kitchen, both of which would be fully appreciated by those students who had to come long distances and stay to meals.

The library would play an important part, connecting as it would the academic and social sides of the school.

To have efficient schools we must have efficient staffs, and to retain such staffs proper accommodation must be provided for them, and although it was not intended that the arrangements should be quite so elaborate as in schools of this type in Germany, it is proposed to improve upon the inadequate accommodation that exists in most of our schools to-day.

It is rather difficult to get the man in the street to realise how necessary it is that our educational facilities should be improved, and not until he does so will he be prepared to support the Government in the question of Continuation Schools. The cost of building is, like everything else, high, and houses, it is felt, should at this time

be the primary consideration. Education must not be so overlooked as in the past, it is a vital factor to the existence of the populace of the future, and what is spent now in the erection of these much needed institutions, the country will benefit by in the years to come.

Other speakers included Mr. E. C. Bewlay [F.], Mr. J. A. Harper, Mr. A. Harrison [F.], Mr. E. Wood, and Mr. A. L. Snow [A.].

## MINUTES. VII.

At the Seventh General Meeting (Ordinary) of the Session 1919-20, held Monday, 2nd February, 1920, at 8.30 p.m.—Present: Mr. John W. Simpson, *President*, in the Chair: 46 Fellows (including 18 members of the Council), 38 Associates (including 2 members of the Council), 4 Licentiates, 2 Hon. Associates, and numerous visitors—the Minutes of the Meeting held 19th January, 1920, having been taken as read, were signed as correct.

The Hon. Secretary announced the decease of John Thomas Lee, elected *Fellow* 1892, retired 1912, and Charles Frederick Thomas, *Licentiate*.

The Secretary announced the names of candidates for Fellowship and Associateship nominated by the Council for election.\*

The Secretary announced the reinstatement to Associateship of George Alexander Thomas Middleton.

The President having delivered an ADDRESS TO STUDENTS, a vote of thanks was passed to him by acclamation on the motion of Sir Edward Busk, Chairman of Convocation of the University of London, seconded by Sir Stanley Leathes, K.C.B., of the Civil Service Commission, and was briefly responded to.

Mr. Arthur J. Davis [F.] read a REVIEW OF THE DESIGNS AND DRAWINGS SUBMITTED FOR THE YEAR'S PRIZES AND STUDENTSHIPS, and the President expressed to him the thanks of the Institute.

The Presentation of Prizes was then made by the President as follows:—

INSTITUTE SILVER MEDAL AND TWENTY-FIVE GUINEAS.

The Medal and cheque to Mr. H. Birkett Leighton [A.] for Essay on "Electrical Installations in Buildings."

INSTITUTE SILVER MEDAL AND TWENTY-FIVE GUINEAS.

The Medal and cheque to Mr. Arthur F. E. Poley for Measured Drawings of St. Paul's Cathedral.

SOANE MEDALLION.

The Medallion to Mr. Arthur Gordon Shoosmith [A.]. Certificate of Hon. Mention to Mr. George Alfred Rose [A.].

OWEN JONES STUDENTSHIP.

Certificate to Mr. G. F. Quarmby as Winner of the Studentship.

PUGIN STUDENTSHIP.

Mr. H. St. J. Harrison introduced as the Winner of the Studentship.

Medal of Merit to Mr. Gordon Holt.

TITE PRIZE.

Certificate to Mr. Percy H. Meldrum as Winner of the Prize.

Certificate of Hon. Mention to Mr. Verner O. Rees.

GRISSELL GOLD MEDAL AND TEN GUINEAS.

Medal and cheque to Mr. Frank H. Heaven [A.].

ASHPITEL PRIZE.

Books to Mr. Thomas Francis Ford.

The proceedings closed at 10 p.m.

### The President's Inaugural Address.

The President's Opening Address this session is printed in full in the December number of the *Toronto Journal Construction*.

\* See lists of names and addresses in the JOURNAL for 10th January and, with proposers' names, in the current issue (p. 163).



## NOTICES.

Candidates for Election at the Business Meeting to be held Monday, 1st March, 1920.

AS FELLOWS (10).

- DALE: THOMAS LAWRENCE [A., 1907], 11 New Court, Lincoln's Inn, W.C.; Horsefair, Banbury. Proposed by E. Guy Dawber, Ernest Newton, R.A., and Arthur Keen.
- DIXON-SPAIN: LT.-COL. JOHN EDWARD, O.B.E. [A., 1900], 19 Hanover Square, W.1; 37 Belgrave Road, S.W.1. Proposed by Sir Aston Webb, P.R.A., A. Blomfield Jackson and John W. Simpson.
- GOUGH: ARTHUR REUTLINGER [A., 1898], 24 Bridge Street, Bristol; 98 Hampton Road, Redland, Bristol. Proposed by George H. Oatley, Graham C. Awdry and Richard C. James.
- GREGSON: THOMAS SEDGWICK [A., 1902], King's Buildings, Hornby Road, Bombay; Royal Bombay Yacht Club. Proposed by John Begg, E. Vincent Harris and Fred Rowntree.
- HENNINGS: ARTHUR WILLIAM [A., 1888], 34 Victoria Buildings, Manchester; Elm Bank, South Grove, Brooklands, Cheshire. Proposed by Isaac Taylor, Percy S. Worthington and Francis Jones.
- MATTHEWS: MAJOR BERNARD FRANK, R.E. [A., 1911], Army Headquarters, India; Military Works Branch, Simla. Proposed by William A. Pite, H. P. G. Maule and Professor Beresford Pite.
- NICHOLAS: CHARLES [A., 1905], 19 Hanover Square, W.1; Horton, Tadworth, Surrey. Proposed by Sir Aston Webb, W. Henry White and A. H. Kersey.
- POWERS: ERNEST MARSTON [A., 1909], 51 Standard Bank Chambers, Johannesburg, S. Africa; Caer-y-Din, Sharp Street, Yeoville, Johannesburg. Proposed by Frank Emley, Walter Reid and the Council.
- And the following Licentiates who have passed the Qualifying Examination:—
- FRY: LT.-COL. PETER GEORGE, C.M.G., D.S.O., 28 Waterloo Street, Weston-super-Mare; Woodford, All Saints' Road, Weston-super-Mare. Proposed by John W. Simpson, George H. Oatley and C. F. W. Denning.
- SHEPHEARD: THOMAS FAULKNER, c/o Shephard & Bower, Liberty Building, School Lane, Liverpool; 13 South Bank, Oxtou, Cheshire. Proposed by Hastwell Grayson, Arnold Thornely and E. Percy Hinde.

AS ASSOCIATES (73).

- N.B.—All the Candidates have passed the Qualifying Examination (the Final, the Special, or the Special War Examination)—see JOURNAL, 10th January, pp. 115, 116.
- ADDISON: JOSEPH, 9 Church Terrace, Turriff, Aberdeenshire, N.B. Proposed by George Watt, J. A. O. Allan and A. Marshall Mackenzie.
- ARMSTRONG: EDWARD WILLIAM, c/o Architectural Association, 35 Bedford Square. Proposed by Robert Atkinson, Maurice Webb, D.S.O., and E. Stanley Hall.
- BADCOCK: PAUL, 8 Woodside, N.W.4. Proposed by Geoffrey Lucas, Charles E. Vardell and Robert Atkinson.
- BARTLEY: ALVA MARTIN, Ewen Street, Takapuna, Auckland, N. Zealand. Proposed by Robert Atkinson, Ernest Newton, R.A., and Herbert Wigglesworth.
- BEATTIE: OSCAR ALEXANDER, Wagga Wagga, New South Wales, Australia. Proposed by Robert Atkinson, Henry M. Fletcher and E. Stanley Hall.
- BERRY: ARTHUR GILBERT, 7 London Street, Norwich. Proposed by George J. Skipper, F. M. Simpson and W. Henry White.
- BETHAM: ARTHUR ARCHER, 39 Bedford Square, W.C.1. Proposed by Robert Atkinson, Thomas B. Whinney and Henry M. Fletcher.

- BLOOMFIELD: WILLIAM SWANSON READ, Gisborne, N. Zealand. Proposed by Percy B. Tubbs, Sir Charles Ruthen and the Council.
- BROAD: GORDON LESLIE, O.B.E., M.C., 18 Meadow Bank, Chorlton-cum-Hardy, Manchester. Proposed by Sir Henry Tanner, Walter Pott and R. J. Allison.
- CABLE: CHARLES JOHN, 23 Great Elms Road, Bromley, Kent. Proposed by A. G. R. Mackenzie, John C. T. Murray and Robert Atkinson.
- CARR: GERALD MOSMAN, M.B.E., Hiawatha, New South Head Road, Rose Bay, Sydney. Proposed by Robert Atkinson, Maurice E. Webb and E. Stanley Hall.
- CASHMORE: FRANCIS MILTON, 18 London Street, W.2. Proposed by Ernest B. Glanfield, A. Dunbar Smith and F. Winton Newman.
- CHIPMAN: NOEL INGERSOLL, 45 Lincoln Avenue, Montreal, Canada. Proposed by Robert Atkinson, Henry M. Fletcher and E. Stanley Hall.
- CHRISTIAN: FREDERICK FISHER, 98 Newry Street, North Fitzroy, Melbourne. Proposed by the Council.
- CUNDALL: PHILIP HENRY, 13 Jesmond Avenue, Hilton Park, Prestwich, Lancs. Proposed by Robert Atkinson, Isaac Taylor and Paul Ogden.
- DAVIES: DAVID OWEN HARRIS, "Maengwyn," Knoll Avenue, Swansea. Proposed by Arthur Stratton, Sidney Tatchell and Glendinning Moxham.
- DAVIES: WILLIAM GEORGE, 94 Jesmond Avenue, Bradford, Yorks. Proposed by W. Williamson, Frank H. Shayler and Eric Morley.
- DEAR: FRANK TWYDALE, 9 Haycroft Road, Brixton Hill, S.W. Proposed by Frank T. Verity, George Hornblower and F. Winton Newman.
- DRAFFIN: MALCOLM KEITH, King Edward Avenue, Epsom, Auckland, N. Zealand. Proposed by Robert Atkinson, Herbert Wigglesworth and Ernest Newton.
- EDGEUMBE: JOHN HAROLD, Hamilton, Waikato, Auckland, N. Zealand. Proposed by Robert Atkinson, G. Gilbert Scott, A.R.A., and Henry M. Fletcher.
- FINCH: CLIFFORD HORACE, Lord Street, Roseville, Sydney, N.S.W. Proposed by Robert Atkinson, Henry M. Fletcher and E. Stanley Hall.
- FORD: THOMAS FRANCIS [Ashpitel prizeman 1919], 36 Hanover Park, Peckham, S.E.15. Proposed by W. A. Forsyth, H. B. Creswell and H. P. G. Maule.
- FRATER: ROBERT, 7 Bank Street, Greenock, N.B. Proposed by F. H. Tulloch, N. Fitzsimons and James Lochhead.
- GENTRY: EDGAR CHARLES, c/o Messrs. Grindlay & Co., 54 Parliament Street, S.W. Proposed by Robert Atkinson, Maurice Webb and E. Stanley Hall.
- GREENISH: FRANK EGGER, Karori, Wellington, N. Zealand. Proposed by Robert Atkinson, Herbert Wigglesworth and Ernest Newton.
- GRIERSON: HUGH CRESSWELL, Queen Street, Auckland, N. Zealand. Proposed by Robert Atkinson, Herbert Wigglesworth and Ernest Newton.
- HAMILTON: ROBERT BELL, c/o Architectural Association, 34 Bedford Square, W.C. Proposed by Robert Atkinson, Henry M. Fletcher and E. Stanley Hall.
- HANNAFORD: LEONARD GORDON, 29 Matheson Road, West Kensington, W. Proposed by Sir Edwin Lutyens, A.R.A., W. Edward Riley and Arnold Thornely.
- HARDY: PHILIP, 7745 View Point Crescent, Jasper Avenue, Edmonton, Canada. Proposed by Robert Atkinson, J. J. Joass and Geoffrey Lucas.
- HOLBROW: ALFRED ERNEST, 13 Cowper Road, Hanwell, W.7. Proposed by Professor A. E. Richardson, C. Lovett Gill and W. Henry White.
- HUBBARD: PHILIP WADDINGTON, M.A., 112 Fenchurch Street, E.C.3. Proposed by George Hubbard, John W. Simpson and Professor A. E. Richardson.
- IRWIN: LEIGHTON FRANCIS, 39 Tavistock Square, W.C. Proposed by Robert Atkinson, Maurice E. Webb and G. Gilbert Scott, A.R.A.



- JACKMAN:** FREDERICK, Yateley Lodge Cottage, Yateley, Hants. Proposed by Alfred Cox, Frank E. Smee and W. Bevan.
- JEATER:** WILLIAM DAVID, "Verona," Woodstock Street, Mayfield, Newcastle, N.S.W. Proposed by D. Barclay Niven, Henry M. Fletcher and E. Stanley Hall.
- JEFFREYS:** HAROLD MURTON, Rylston Lodge, London Road, Maldon, Essex. Proposed by Robert Atkinson, Wykeham Chancellor and Henry M. Fletcher.
- JEWELL:** HARRY HERBERT, 12 Great James Street, Bedford Row, W.C. Proposed by A. Dunbar Smith, Sidney K. Greenslade and Owen C. Little.
- JONES:** OWEN CAMPBELL, Skinners' Hall, 9 Dowgate Hill, E.C. Proposed by Arthur Blomfield, Leonard Stokes and Henry T. Hare.
- LEE:** ROBERT ARTHUR, Bank Street, Meadowbank, N.S.W., Australia. Proposed by Robert Atkinson, Henry M. Fletcher and E. Stanley Hall.
- LISLE:** BERTRAM EDWIN, 7 Observatory Road, East Sheen, S.W.14. Proposed by Henry T. Hare, Henry M. Fletcher and C. Wontner Smith.
- MCKENZIE:** JOHN CHARLES, 50 Kingscourt Road, Streatham, S.W. 16. Proposed by George Watt, J. A. O. Allan and A. Marshall Mackenzie.
- MACLAURIN:** ROBERT WILLIAM, P.O. Box 234, Gisborne, N. Zealand. Proposed by Percy B. Tubbs, A. Saxon Snell and the Council.
- McMICHAEL:** ALASTAIR MARSHALL, M.A., Commercial Bank House, Callander, Perthshire. Proposed by Walter S. A. Gordon, James S. Gibson and Herbert Wigglesworth.
- MAISEY:** SAMUEL REGINALD, 88 Pitt Street, Sydney, N.S.W. Proposed by Robert Atkinson, Henry M. Fletcher and E. Stanley Hall.
- MASSEY:** HORACE LOVELL, 9 Gower Street, W.C.1. Proposed by Robert Atkinson, Maurice Webb and E. Stanley Hall.
- MASTERS:** WILLIAM EWART, 3 Leaside Crescent, Golder's Green, N.W. Proposed by Frank T. Verity, John Murray and Edmund Wimperis.
- MELDRUM:** PERCY HAYMAN, 34 Cartwright Gardens, W.C.1. Proposed by Robert Atkinson, Percy B. Tubbs and Arthur J. Davis.
- NATUSCH:** STANLEY, 27 Tanza Road, N.W.3. Proposed by Robert Atkinson, Henry M. Fletcher and E. Stanley Hall.
- NISBET:** ALEC, 37 Avenue Terrace, York. Proposed by Walter H. Brierley, John Watson and F. W. Deas.
- NOWLAND:** RAYMOND CLARE, Ashfield, Sydney, N.S.W. Proposed by Robert Atkinson, Henry M. Fletcher and E. Stanley Hall.
- OPIE:** ARNOLD MOSTYN, Azalea Street, Prospect, Adelaide, South Australia. Proposed by Robert Atkinson, Maurice Webb and E. Stanley Hall.
- PILDITCH:** PHILIP HAROLD, Myrtleberry, West End Avenue, Pinner. Proposed by Thos. E. Collett, Edwin T. Hall and E. Stanley Hall.
- REID:** GORDON STUART, c/o The Architectural Association, 35 Bedford Square, W.C.1. Proposed by Robert Atkinson, Henry M. Fletcher and E. Stanley Hall.
- REIDY:** EDWARD DANIEL, "Te Kainga," Kelmarna Avenue, Herne Bay, Auckland, N.Z. Proposed by Robert Atkinson, Maurice Webb and E. Stanley Hall.
- RHIND:** JAMES ELLABY, 6 Victoria Terrace, Inverness. Proposed by A. Marshall Mackenzie, J. A. O. Allan and Alexander Ross.
- RUWALD:** CYRIL C., Palmer Street, Chatswood, Sydney, Australia. Proposed by Robert Atkinson, Henry M. Fletcher and E. Stanley Hall.
- SALE:** FREDERICK, c/o The Architectural Association, 35 Bedford Square, W.C. Proposed by Robert Atkinson, Maurice Webb and E. Stanley Hall.
- SAVEGE:** OLIVER FREDERICK, c/o Messrs. Adams, Little and Wood, Hong Kong. Proposed by James S. Gibson, E. Guy Dawber and Walter S. A. Gordon.
- SMART:** JACK STOCKER, "Rob Roy," Middle Street, South Kensington, Sydney, N.S.W. Proposed by Robert Atkinson, Maurice Webb and E. Stanley Hall.
- SMART:** ROY ARCHIBALD, 43 Hawthorn Grove, Hawthorn, Victoria, Australia. Proposed by Robert Atkinson, Maurice Webb and E. Stanley Hall.
- SOUZA:** WALTER EDWARD DE, 20 Woodville Road, Golders Green, N.W. Proposed by Sir Edwin Lutyens, A.R.A., Charles E. Vardell and Robert Atkinson.
- STEPHENSON:** ARTHUR GEORGE, 2 Mimms End, South Mimms, Middlesex. Proposed by Robert Atkinson, Maurice Webb and E. Stanley Hall.
- STEVENSON:** ROY KENNETH, Mandeville Hall, Clendon Road, Toorak, Victoria, Australia. Proposed by Robert Atkinson, Maurice Webb and G. Gilbert Scott.
- STODDART:** ROBERT WILLIAM, 19 Fairlaw Avenue, Chiswick, W.4. Proposed by S. B. Russell, Henry A. Saul and the Council.
- TANNER:** EDGAR ALLAN DAVEY, 18 Hestercombe Avenue, Munster Road, Fulham, S.W.6. Proposed by Robert Atkinson, Henry R. Fletcher and E. Stanley Hall.
- THOMAS:** PERCY EDWARD, O.B.E., 6 & 7 St. John Square, Cardiff. Proposed by Harry Teather, George E. Halliday and Lennox Robertson.
- THOMAS:** STANLEY KNIGHT, Castle View, Usk, Monmouthshire. Proposed by Robert Atkinson, Maurice Webb and E. Stanley Hall.
- TURNER:** DONALD K., Abbotsford, Sydney, Australia. Proposed by Robert Atkinson, Maurice Webb and E. Stanley Hall.
- WEBB:** KENNETH EDWARD, Kent Road, Rose Bay, Sydney, N.S.W. Proposed by E. Guy Dawber and the Council.
- WHITE:** JAMES HODGE, Albert Lodge, Albert Place, W.8. Proposed by Robert Atkinson, Maurice E. Webb and E. Stanley Hall.
- WILKES:** FRANCIS HILTON, B.Arch., "Hyrneham," Brantford, Ontario, Canada. Proposed by Robert Atkinson, Henry M. Fletcher and E. Stanley Hall.
- WILLIAMSON:** JOHN WALLACE, 94 Devizes Road, Salisbury. Proposed by Lt.-Col. Edw. J. Bridges, O.B.E., and the Council.
- WOODHOUSE:** FRANCIS PERCY MARK, Southmead, Wimbledon Park, S.W. Proposed by Robert Atkinson, Henry M. Fletcher and E. Stanley Hall.
- WYATT:** LESLIE HERBERT WILLIAM, 69 Tierney Road, Streatham Hill, S.W.2. Proposed by Robert Atkinson, Maurice Webb and E. Stanley Hall.

#### General Meeting, Monday, 16th February.

The SEVENTH GENERAL MEETING (Ordinary) of the Session 1919-20 will be held MONDAY, 16th FEBRUARY, 1920, at 8 p.m. for the following purposes:—

To read the Minutes of the Meeting held Monday, 2nd February, formally to admit Members attending for the first time since their election.

To read the following Paper:—

#### THE FUTURE OF ARCHITECTURAL EDUCATION.

By PAUL WATERHOUSE, F.S.A. [F.].

AN ASSOCIATE, restarting in practice, having a large experience in factory and domestic work, is prepared to assist other architects in his own office. Address, "H. G.," c/o Secretary, R.I.B.A., 9, Conduit Street, W.

ARCHITECT (A.R.I.B.A.), energetic and capable, with many years' varied experience, including quantities, and who has carried out large and important work, desires Partnership in an office with good prospects, or appointment as Chief Assistant with a view to Partnership.—Address Box 4229, c/o Secretary, R.I.B.A.

